

The American CINEMATOGRAPHER

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LOS ANGELES, CAL. FEBRUARY 1, 1922

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The American Cinematographer

*The Voice of the Motion Picture Cameramen of America;
the men who make the pictures*

SILAS E. SNYDER, EDITOR

ASSOCIATE EDITORS—ALVIN WYCKOFF, H. LYMAN BROENING, KARL BROWN, PHILIP H. WHITMAN

An educational and instructive publication espousing progress and art in motion picture photography while fostering the industry

We cordially invite news articles along instructive and constructive lines of motion picture photography from our members and directors active in the motion picture industry. All articles for publication must be signed by name of writer.

Meetings of the American Society of Cinematographers are held every Monday evening in their rooms, suite 325 Markham Building. On the first and third Monday of each month the open meeting is held; and on the second and fourth the meeting of the Board of Governors.

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You'll Have to Hurry
With That Subscription
IF YOU WANT A
RUMMYDUM

American Motion Pictures Abroad

Written for THE AMERICAN CINEMATOGRAPHER

By O. G. COCKS

Secretary of

The National Board of Review of Motion Pictures

FOR the sake of humanity, in the countries of the world full of the ferment of dissatisfaction and the yeast of democracy, true Americans must exercise care in the exportation of American motion pictures to the countries of the Pacific, the South Atlantic and the Indian Oceans.

Here is an epic theme! America, as the oldest and greatest democracy in the world, has a message for the world's peoples. We have many faults, but they are the faults of an intelligent democracy. I venture to declare, as a people, we are the most wholesome. Certainly we are the most contented and industrious. The common man has a greater opportunity here to live his own life, educate himself and his family, express his opinions and pursue business, than anywhere else on God's footstool. By far the best medium for telling our story to the minds and souls of the masses of people elsewhere is the motion picture. It penetrates further and deeper than statesmen, books, newspapers, or business propaganda. It touches minds, arouses interest and starts discussion right where the average person lives.

The world today increasingly is shifting in the hands of the people. Intelligent or unintelligent, they are beginning to rule. This is true of India and Japan. It is accomplished in the Balkan states. It has long been true of South America. Egypt and China have shaken themselves. For the sake of present and future generations all these people need enlightenment to avoid trouble and to march forward. The flaming torch of democracy is the motion picture.

The war increased mightily the world vogue of American Films. People find in them something unique and different from the ideas imbedded in European photoplays. The demands since the war have been steady in spite of increasing competition from Europe. It is evident to other people beside the Americans that many of the stories there told are morbid and decadent. People throughout the world absorb knowledge while they are amused, entertained and interested.

The motion picture has penetrated to the center of the lands facing the Seven Seas. The common people have received it gladly because it helps them to play. It speaks to them through the eye which is common to all men and tells the story even though the mind cannot read.

Intermingled through the stories are ideas of life, manners and customs which are new and, therefore, thrilling. France, Italy and England have contributed to this world-wide amusement and now America is furnishing the lion's share. This fact is significant; for the golden threads of democracy run back and forth through the warp and woof of the material furnishing happiness to the peoples.

No one can adequately describe democracy. It is more fundamental than any phrases of speech. It grows we know not how—"first the blade, then the ear, after that the full corn in the ear." The best known instrument for furnishing lasting impressions is the picture. America has no hidden designs for a world conquest in

The Downing Process Laboratories

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are now open for business and extend greetings to the A. S. C. together with a cordial invitation to the cameramen to visit our plant and bring such tests as they may desire.

Much of interest will be found in the February 15th issue of this publication regarding our new process. Read it carefully.

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the spread of American ideas through motion pictures. We do not want the peoples here. We do not wish to invade these countries or exploit them. We do not wish them to become externally like ourselves. We do wish them to use the best we have evolved for their own good. We do want them to understand us at the same time we understand them. We do want them to do away with the age-old ideas which have wrought unspeakable evil; disease, inequalities, hopelessness, ignorance, starvation, immoralities, oppression, and premature death.

Age-old evils die slowly and only in response to ideas and ideals which penetrate to the center of the mass mind. There must, therefore, be a steady flow of pictures. There must be reiteration. The story with variations must strike like drops on the stone until they penetrate ignorant but receptive minds. The habits of generations must give way as the people see, think and desire.

This is best accomplished by indirection. Propaganda which is planned usually fails. The obvious is viewed with suspicion. The vehicle which carries democratic ideas in the most truthful and lasting form is the picture drama. This captures the imagination; it thrills and holds spellbound with its plot, color and crisis. Less satisfactory is the comedy which depends for its humor on incidents which imply a knowledge of the intricacies of a nation's life. All people, whether white, black, yellow or brown, go through the same life cycles which make the drama a common language. While the story is being unfolded, countless incidents which are commonplace to you and me strike into the minds of those who have other habits and other customs.

Have you ever realized how distinct and characteristic is the American way of living? That which is commonplace in any city or village from the Atlantic to the Pacific, is startling and new in any country across the water. All of them require consideration and readjustment of minds. Those things which you cannot describe because they are so fundamental, slowly become clear as countless pictures assume them as a matter of common knowledge. Consider, if you will, such questions as clothes, sanitation, food, mechanical, agricultural, business, home and civic devices. Each of them furnishes material for excited talk in the zenana, the market place, and the kahn. Our homes, social relationships, personal opportunities and the absence of class oppression, or class hatreds, are all new and astonishing. The people wonder at our systems of education. They marvel at the evidences of wealth of the working people. They cannot understand our systems of political freedom and our choices of democratic leaders. As they turn from the sight of the caravan or river boats to the motion picture which shows our methods of travel and freight transportation, they gasp with astonishment. Perhaps the most unusual of all is the respect of the American for woman-kind, the liberties she possesses by natural right and the free intermingling of the sexes beyond the confines of the home. This is even more startling than the evident love of children and the freedom given them during the long years of growth and education. These, and far more, the American motion picture tells by indirection to the peoples of the world.

Most important is the evidence presented again and again that the American, whether he be of Canada or the United States, is far from perfect. These stories flashed

(Continued on Page 9)

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Art vs. Commercialism

By J. A. DUBRAY

IT HAPPENED a few years ago at a semi-formal luncheon where different branches of our industry were represented.

At that time we were just beginning to see and realize the possibility of vivifying a picture production through ART in photography.

Attempts had been made in America, as well as abroad, to bring forth light effects and a sense of composition to beautify the appearance of pictures which were at that time rather crude and almost childish in detail.

The conversation on this subject drifted, and being a cameraman, I was, of course, very enthusiastic, as I could foresee the great possibility of expressing the artistic sense which I knew was latent in the very soul of many of the boys who were just merely "cranking" at that time.

Several pictures had been praised or criticized, according to their merit, when someone mentioned the name of a producer, who, with great sincerity was then striving to put in his productions the artistic and photographic touches which, in his estimation, would appeal to the cultured public, and also please the less intelligent or uneducated audiences.

My enthusiasm was suddenly chilled by the crude remark made by one of the best known and most successful producers of the time. He said:

"Let him produce ART and lose money. I will make money and forget ART."

And this man proved to be a success while the other rapidly sank into oblivion in spite of his efforts and his honesty of purpose.

The unsuccessful producer blamed his failure on the lack of understanding and artistic sense of the public in general.

In reality it was not so.

Human nature will always be attracted by beauty in any form it may be expressed and beauty is ART.

The people who went to see the artistic pictures, if not in greater numbers, were more enthusiastic than the ones who saw the less beautiful pictures which merely furnished an hour's entertainment. The box office returns were about equal. The difference lay in the COST OF PRODUCTION AND SUBSEQUENT RETURNS.

At that time, it seemed that a picture had only a certain selling power with no visible possibility to increase same to any noticeable extent.

Of course, since then, methods of distribution have changed considerably and a greater latitude of selling power is possible today according to the artistic or other

merits of a photoplay. But we should always bear in mind that the process of selling a picture is purely a commercial transaction based on the formula of "buying for one price to re-sell at a higher one" and, as such, does not differ from the standard process of selling any other product created by man.

Better quality may expect to have more demand and consequently sell at a higher price, although the product costing less always attracts the buyer with the lure of possible bigger profits.

The fascination attached to works of ART, for which thousands and even millions of dollars have been paid, will never apply to motion pictures.

A work of ART sprung from one's intelligence and which will *stand forever* as a tangible proof of the genius of the artist represents only a moral value, because the investment of capital necessary to produce it is a mere trifle. Our social system has found necessary to translate this moral value into dollars and cents and the indestructibility of such a work is a practical guarantee of its value.

A motion picture production is not a work which is called to stand the criticism for several generations. Its life is only momentary. The revival of old pictures has always proved a mere success of curiosity, but never a real financial success.

Therefore a picture production has to fulfill its scope in a limited lapse of time, which scope is to entertain the audience and bring the traditional bread and butter on the table of its makers from the producer down to the grip of the studio.

A studio is nothing else than an industrial organization, and no organization on earth, either industrial or commercial has ever been successful if not established upon a logical and sound business basis.

Each department of a studio ought to have a clear vision of the business as a whole and, though especially versed in the work entrusted to it, should have a certain knowledge of the needs and problems of all the other departments in order to share their burdens and bring forth the spirit of co-operation essential to the welfare of the whole organization.

The photographic department as a producing outfit is of foremost importance. Upon the cinematographer rests the responsibility of the presentation of the product. The appearance of a manufactured article, whatever it may be, is always one of the greatest assets upon which the salesman depends for a quick and fruitful sale. It is obvious that the *appearance* of a picture is far more essential than that of any other product manufactured

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Jimmy the Assistant

The Reverend Dr. Crafts

IF ANYBODY was to tell Mr. Crafts that he was one of the biggest assets the movies has in this here censorship squabble, he'd probably get considerable peeved, yet, as far as I can see, them's the true facts of the case.

Dr. Crafts, and the rest of the Blue Lawyers was awful dangerous opponents at one time, but that day has went. They have got to the place where even the most sober and conservative newspapers is kidding the life out of 'em. They is now ranked along with the comic supplement in supplying amyoosing things to laff over at the breakfast table. Dr. Crafts is running Mr. Jiggs a close race.

This latest outburst about Mr. Hays is a pretty fair sample of how this condishun has came about. I bet a nickle not even the partys of the first part has such a awful clear idee of just what Mr. Hays is going to do. I wouldn't be at all surrounded if even Mr. Hays himself might not be somewhat in doubt. But Mr. Craft, wise old bird, knows all about it. Them movies is up to deviltry again. So he perceeds to wail loud and long, to the intents amyoosment of the entire noospaper world.

The idee that a industry as large as the movies might be able to afford to hire a man of Mr. Hays caliber for legittimit busness perposes is beyond Dr. Crafts. No-sir-ree, sir! Them movies is going to put over some scheme to lead the whole country to the devil. There aint no good in 'em!

The movies is awful lucky. When you stop to figure what a awful time they've had to get a halfway fair deal, the sight of these perfeshional meddlers knocking the props out from under themselves is a grand and gloriyus thing. This one Hays insident done the trick. The people now know the Blue Lawyers for what they really is, and from now on the movies has a chance.

Dr. Crafts, as a volunteer comittee of one, I hearbuy in behalf of the Moving Picture Industry wish to thank you for your invalyooable assistance in bringing to the American Public the true understanding of the unfairness with which we has been tretted dooring the last few years, and for your wonderful expozay of the unreesonable and childish argyooments used by our opponents in the censorship struggle. Not one of us could have did it so well. I cinserely hope you will keep up the good work.

yours respectively,

JIMMY, THE ASSISTANT.

P. S. Why don't you write to some of the big perdoocers which is importing thees here German pictures, and get a bid from them to write artickles panning said pictures? That would be a sure way to make the people simpathise with the Germans, and their output. You oughta clean up a nice wad. 50-50! J. the A.

American History by Film Is Planned

NEW HAVEN, Conn.—One hundred reels of motion pictures depicting American history are to be made under supervision of Yale University Press. George Parmly Day, treasurer of Yale University and head of

Yale University Press, has been chosen president of the corporation, organized expressly to film the historical scenes. The films, planned primarily as an adjunct to teaching, are not designed to supplant present methods of instruction, the announcement said, but to assist and to inculcate ideals of good citizenship.

Dr. Max Farrand, professor of American History at Yale, and Dr. Frank Ellsworth Spaulding, sterling professor of school administration and head of the department of education of the university, have been appointed editors-in-chief. Under the direction of Mr. Day, Yale University Press has been carrying on research work for two years, and many thousands of photographs, originals and reproductions, constituting an unusual collection of Americana, have been acquired. They will be used as a nucleus for drawing the plays for the motion picture history, Mr. Day said.



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Color in Film

THE use of color on films is not a fad. There are substantial and permanent reasons for it. The human eye is attuned to the colors of nature, which hardly ever shows a picture in pure black and white. The nearer we can come to nature's colors in the movies, the easier and the more satisfying we make it for those who view them.

Numberless attempts have been made to fill this long-felt want, but, generally, the results have been either too crude or too costly. The ideal remains, however, and it is gratifying to note the progress recently made by the Kosmos Film Laboratories, at 4811 Fountain Avenue, Hollywood. They use the processes of Dr. E. R. Walters, a scientific expert in color chemistry and optics, and are applying them in a way that opens a new world of color to the motion picture industry. Going far beyond the old-time limitations of tone, they are showing results whose variety and beauty are startling.

One of the most cheering items for the motion picture producer is the announcement that these color effects are comparatively inexpensive and can be turned out very rapidly in any combinations of color that may be desired.

Different color solutions are used at the Kosmos Laboratories in such succession and under such conditions of strength, temperature and time as to produce not only an endless variety of single tones but also double tones and triple tones of marvelous beauty. Among the results shown are color changing effects of startling fidelity and smooth graduation.

In like manner, most attractive results have been obtained from the application of the process to interiors of every kind. The elasticity of the process has particularly impressed those who have seen the pictures so colored.

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To Our Subscribers

Our RUMMYDUMS have been delayed because of the failure of material to arrive from Italy, but we hope to have them in the mails not later than February 7, and in the meantime we are very grateful to you for so patiently awaiting them.

The American Cinematographer.

Art vs. Commercialism

(Continued from Page 4)

by man, although appearance will never *make* a picture if the story lacks in interest or is faulty in direction.

It is then one of the duties of the cinematographer always to keep present in his mind that his work, to have a real commercial value, must be in accordance with the story, enhance the story telling qualities of the production and not distract from them as happens unfortunately much too often.

No producer is now-a-days fool enough to squander money and take a chance on a probable loss for the mere satisfaction of turning out a beautiful picture and no one is narrow minded enough to refuse to acknowledge the importance of the artistic appearance of a picture.

It is then up to you, cinematographer, to find enough courage to somewhat sacrifice your art, if the sacrifice is to enhance the selling power of the production, as well as it is your duty to display your artistic ability whenever you find an opportunity to do so within the limits of time and expenditure appointed by the producer.

In other words prove that you can combine ART and BUSINESS and no producer will ever say that he wants to make MONEY and not ART; no producer will lose money in trying to confine to ART the selling power of a production and you will get what we are all striving for—CREDIT for your work; RECOGNITION of your ability and the moral and material returns we all expect to draw as a compensation for our efforts.



Allied Film Laboratories Association

Started Less Than a Year Ago It Has Weathered Severe Storms and Has Shown Motion Picture Trade That Organization Can do Much to Improve Laboratory Standards and Insure Best Quality Prints to the Screens of the Country

Contributed by H. J. YATES, of Republic Laboratory, N. Y.

ITS greatest single achievement is the perfection of laboratory standards so that the work of the great producer, director and artist is transferred from price-less negatives to quality prints without the loss of a single detail. And while this is important there is another important function of the Allied Laboratories and that is to embellish and enhance the work of the artist in transferring the negative to positive prints.

In achieving this the new organization is not only serving the producer and distributor but greatly aiding the screens of the country, for, after all, the work of producer and artist will only attain its greatest eminence and bring added prosperity to the exhibitor when the prints, which represent the work of the producer and artist and which is the only means by which great work will be judged by the public, are standardized, of perfect quality and furnished to the theatres on schedule time.

HISTORY OF ORGANIZATION

The advent of the Allied Film Laboratories Association was but the logical development in the laboratory field. The idea when first suggested was immediately accepted on the general and very sound principle that organization is a benefit to every industry. There were a group of energetic leaders who grasped the situation and by incessant labor started the organization.

The greatest impetus was given to the movement last Summer and Fall when issues arose that vitally concerned the independent laboratories. The need for a strong organization was then emphasized and the association functioned perfectly and the acute situation was met and after careful consideration first by committees and then by the whole organization was settled. The members of the association decided that it would be to their best advantage, and to the advantage of the industry

they were serving, if a strong stand for American-made raw film stock was taken. They took that stand. There is no question that the possibility of laboratories built by foreign capital and using foreign made stock appealed strongly to the association and that in handling the situation as they did they forestalled a serious threat to the very existence of American laboratories.

NEED OF STANDARDIZATION

In every technical industry there is need of uniform standards. The development and printing of motion pictures is both an art and science. Only by standardizing the technique and perfecting it are the best results obtainable. While each laboratory member of the association vies with the other and competition is keen on quality and service among all the members each laboratory specializes in its own way while the general needs and mutual benefits of the laboratory business are looked after, as in all co-operative organizations, by the Association. The Allied Film Laboratories Association is not a combination of laboratories but rather it is a society of laboratories with but one object in mind, the betterment of the laboratory industry and the improvement of service to the industry.

Today the finest and costliest equipment obtainable is in operation at the laboratories of the association. The technical machinery comes from all parts of the world—wherever an improvement has been made. European laboratories are not to be compared to the American institutions. In the first place Europe does not have the quantity of films to develop and print. There are 18,000 theatres in America and the laboratories of the country have a much greater demand than do the European laboratories. Requirements, too, are higher in this country.

Theatregoers in America are accustomed to the best pictures obtainable. The screen, as an institution, is older in America than elsewhere and its votaries are

Editor The American Cinematographer—

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more discriminating than European audiences because in this country theatregoing is more general and our audiences are accustomed to improvement in quality. They have been educated to demand the best in photography, direction and printing.

REPRESENTATIVE MEMBERSHIP

While the Allied Association does not represent every laboratory in the country it is fast gathering membership. To some laboratories the necessity for an organization is not yet apparent, but as a rule when vital questions arise within these non-members of the association, the advantages of membership are easily seen, and, as a rule, readily applied for.

The organization is headed by Major Tom Evans, president of the Evans Film Manufacturing Company. He was in charge of the film laboratories for the Government during the war and is known from Coast to Coast. The vice-presidents are: H. J. Yates of Republic Laboratories, and L. J. San of Craftsman Laboratory. M. E. A. Tucker of the Kinetograph Company is treasurer, and Alan Lownes of Cromlow Laboratories is secretary. With these men who are not only experienced laboratory men but practical motion picture men, on the front line—and everyone is a fighter—the success of the organization is easily explained.

Attention, Laboratory Men

THE AMERICAN CINEMATOGRAPHER will inaugurate a laboratory department in the February 15 issue which will be devoted to all phases of laboratory practice, research and business. Laboratory men—employers and employees alike—are most cordially invited to send to THE AMERICAN CINEMATOGRAPHER news stories, personals, technical articles and communications appertaining to the profession, its people and its work. Close co-operation in this will enable THE AMERICAN CINEMATOGRAPHER to create and maintain the liveliest laboratory forum in the country, which should prove of inestimable service, not only to the profession, but to the entire film industry.



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In Cameraformia

ANOTHER cameraman has started up the ladder of directorial fame.

This time it is Gus Peterson, chief cinematographer of Benjamin B. Hampton productions, who has been elevated to the list of directorial associates of the noted producer.

The untimely death of Eliot Howe, who, with Jean Hersholt and Dick Rush formed the Hampton staff of associated directors, left a vacancy and the work of Peterson as an artistic and ideaful cameraman caused his promotion.

President Fred Jackman of the A. S. C., Phil Rosen, now directing Wallace Reid; Edward Kull, of Universal and Fred Granville, now making films in England; George W. Hill and John Leezer, represent six other cinematographers who have been crowned with the directorial megaphone and have made good. And all are members of the A. S. C.

Jack Rose, A. S. C., who is filming "With Stanley in Africa," at Universal, had a bout with a lion the other day and had to climb a ladder to save his bacon. Jack didn't know until after the excitement that the lion was worse scared than he.

Director Stanlaws of Lasky's had posted on the call board recently a call for a number of "bootleggers in costume." Just what kind of a costume does a bootlegger wear when he is bootlegging?

Phone 578473

The
Crescent Film Laboratory

7870 Santa Monica Blvd.

Hollywood - - - California

American Motion Pictures Abroad

(Continued from Page 3)

on the screens convince the people of the world that we are of like stuff with themselves—human, red-blooded, full of desire, dissatisfaction, having constantly to fight with ourselves and with others for the permanent satisfactions of life.

Some American stories are unsuited to the people abroad. Careful elimination is necessary and inevitable. Out of our wealth of motion picture material various parts must be selected for the entertainment of these other peoples. This must be done by those who know the nations and who can add the descriptions in language which is intelligible. Some resentment is expressed in China, India and South America by those who know that erroneous impressions of America are being given by certain pictures.

America owes something to the peoples of these countries to interpret American democracy, and America's social and home life fairly. This rests squarely on the shoulders of the exporters of pictures. If the white race is fundamentally clean it should be presented as clean. We want no propaganda which idealizes the American people, and we want no propaganda for effect which lies.

We at home understand many subjects which are heightened for effect. We are amused or tolerant. We know that the inertia of the people is broken down by super-color and thrill. This is not so of the working populations of China, India, Japan, the near East and South America. Since their customs and racial background are different they misinterpret things which are well understood by Americans.

Opinion is clarifying regarding the influence of American pictures. The reports of businessmen, statesmen, reporters and missionaries are suggestive. Some of the delegates at the Washington Conference on the Limitation of Armaments have referred to the need of right interpretations of the genius of our democracy. Shall we send the melodrama? Yes. Drama? Yes. Pictures of home life? Yes. Famous stars? Yes. Discussions of political and social questions? Yes. Serials? Yes. Comedies? Yes. Films emphasizing respect for law and admiration for statesmen? Yes. Shall we send subtle stories that belittle womankind, representing unprincipled business, suggesting contempt for the laws, depicting license and immorality? No!

The National Association of the Motion Picture Industry, through Arthur Woods, as chairman, has presented an excellent report on Americanism. This might well be followed by other reports from the same association on "principles for world helpfulness by an extension of the idea for selection of pictures for countries abroad."

To be sure this is a business question—this of exportation of films. Nine-tenths of the poorer films exported have been circulated without knowledge. It has been just ignorance, but ignorance is dangerous when messages to the masses are contained in every drama. There is needed in every export business a fine American who has knowledge of the social life in certain countries. This man should have authority to use discrimination and to refuse to allow the sale or exportation of material which arouses in the minds of foreigners dis-



WILLIAM "DADDY" PALEY.

First professional cameraman in America, and honorary member of the A. S. C. A sketch of him and his work appeared in a recent number of THE AMERICAN CINEMATOGRAPHER.

dain and contempt for America. Equally important is the establishment at ports of entry abroad of commissions or individuals, with well formulated principles and the power to exclude.

You may say that it is "twaddle" to suggest such principles to hard-headed businessmen who are seeking for a profit regardless of immediate or ultimate influences. As a matter of fact mighty few such men exist. They are creations of the imagination. When they know they are handling dynamite they become as fine an American as may be desired.

It may be worth while to suggest that there are many political leaders abroad who fear rising democratic ideas. They have small use for American principles and methods. Some of these same delegates and statesmen welcome the exaggerated dramas of America because they know them to be false interpretations. This fact suggests that we must do our part as exporters and not expect that political appointees at the ports of entry abroad shall assume the entire responsibility.

Am I my brother's keeper? Is this up to me? Unquestionably it becomes the responsibility shared equally by producers, actors, cameramen, exporters and those whose primary interests are divided between the motion picture and America's place in the sun.

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SOUVENIR NUMBER

The American Cinematographer

PROGRAM

Third Annual Prosperity Ball
OF THE
American Society of CinematographersAmbassador Hotel - Los Angeles
Saturday, February 4, 1922

Because of uncertainty as to the exact time Dr. Walter's demonstration in wireless pictures may begin and the length of time it may require it is impossible for the committee to fix definitely the hours of the several events comprising the program, but they may reasonably be expected to be presented as follows:

8:30—Overture. Music by Max Fisher's Ziegfeld Frolics Orchestra (Courtesy of Hotel Maryland). The orchestra will be directed by Mr. Max Fisher in person.

8:40 to 9:30—Dancing.

9:30—The Imperial Russian Ballet in "A Poem of Music," under personal direction of Theodore Kosloff. Music by Kyriloff. Artistes participating: Abby Tilsley, Grace Martin, Elizabeth Craig, Helene Sheldon, Ruby Poe.

10:00—A Dance of Southern Russia. By Kosloff pupils and under direction of M. Kosloff. Music by Glinka. Artistes participating: Estelle Reed and Arnold Tamon, Abby Tilsley, Marguerite Beere, Elizabeth Craig, Melva Cor-

nell, Grace Martin, Ruby Poe, Helene Sheldon, Vada Leigh.

10:30 to 11—Demonstration of the transmission of pictures by wireless accompanied by music also transmitted by wireless under direction of Dr. Elmore R. Walters, superintendent of the Kosmos Laboratory. These pictures are transmitted from film and received and registered at the rate of sixteen per second and in the same color tones as the film from which transmitted. First demonstration of the kind in history.

The Famous Broadway Four will sing at intervals throughout the evening.

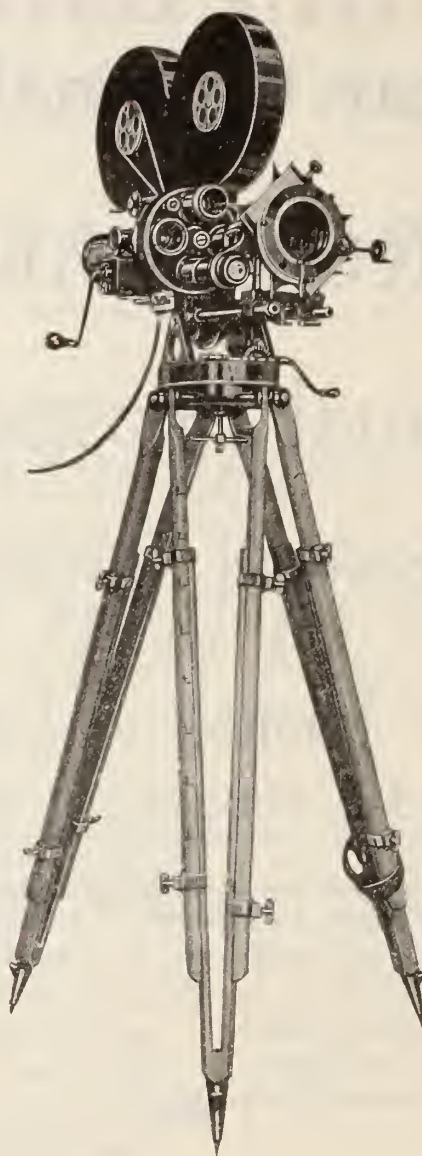
THE AMERICAN CINEMATOGRAPHER of issue February 15, will contain a full description of Dr. Walter's wireless picture machine, the Cinemaphotoscope.

The earlier models of this instrument were constructed to an established standard in 1907, and to-day are in daily use alongside models built in 1922, producing the same high quality results which has characterized the product of B. & H. instruments in the Studio, Laboratory and Theatre the world 'over.

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Rothacker-Aller Will Help Russia

DR. A. ALTSCHULER of Moscow, has been appointed by Watterson R. Rothacker and Joseph Aller as representative in Russia of the Rothacker Film Mfg. Co., of Chicago, and the Rothacker-Aller Laboratories, Los Angeles.

The rebuilding of Russian industries will be largely a matter of training young men to take the places the industrial engineers, manager, specialists, who have passed on to a land where Bolshevism is unknown.

The quickest, most effective, way to give these young men of Russia the required training would be to bring them to America for intensive study in American industrial plants. That would be impractical. However, the American industries can be taken to them—via the film magic carpet.

Watterson R. Rothacker was the pioneer practical picture producer and there is no American industry which has not been filmed by the Rothacker organization. From pictures now in the Rothacker vaults young Russians can be given a comprehensive and practical education in any branch of industry.

Many of these Rothacker pictures were produced for other than educational purposes. But it is merely a case of re-editing to make them purely educational.

Simeon Altschuler, who with J. Wesley Smith is engaged in the Furnishing Studio Service in Los Angeles, will give these films a preliminary editing in this country. Dr. Altschuler will do the final editing in Russia.

Dr. Altschuler early foresaw the part the motion pictures of American industries would play in the rehabilitation of Russia. For over a year he has been negotiating with the Rothacker organizations. He is now prepared to import Rothacker pictures on a whole-sale scale when the propitious time arrives.

Incidentally these pictures will accomplish a great deal toward opening a market in Russia for those American Products which the Russian students will see manufactured on the Silversheet.

Dr. Altschuler is a brother of Simeon Altschuler an dof Joe Aller, resident head of the Rothacker-Aller Laboratories. He was educated in the University of Moscow and has traveled extensively. During the entire war he was identified with the Russian Red Cross.

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National Board of Review Choice of 1921 Exceptional Photoplays

WHAT is the best in photoplays for the year 1921?

Experts, critics and movie fans from all over the country are compiling and submitting lists of their selection of the year's best product on the screen. The Critique Committee of the National Board of Review of Motion Pictures, under whose auspices is published the critical bulletin, *Exceptional Photoplays*, has issued the list of pictures which have been reviewed as "exceptional" in the bulletin from January, 1921, to December, 1921.

In order to attain the rank of exceptional, those pictures were first seen by review committees who then submitted them for final judgment to the Committee on Critique, whose membership includes people from many professions and walks in life, besides expert technicians and motion picture critics. The following is the alphabetical list of pictures reviewed as having achieved the highest rank, in *Exceptional Photoplays* during 1921:

All for a Woman, "The Cabinet of Dr. Caligari, The City of Silent Men, The Conquering Power, Deception, The First Born, The Four Horsemen of the Apocalypse, "The Golem, The Great Adventure, The Kid, The Love Light, One Arabian Night, Over the Hill, The Passion Flower, A Small Town Idol, Theodora, The Three Musketeers, A Connecticut Yankee in King Arthur's Court, Way Down East.

BERT CANN

BERT CANN, A. S. C., has been a knight of the camera for nearly ten years and during that time he has sent to the screen many popular successes. "23½ Hours'

Leave," directed by Henry King and featuring Douglas McLean and Doris May, is his favorite of the long list of his productions, but of almost equal excellence are "Mary's Ankle," "Let's Be Fashionable," "The Jailbird," "The Rookie's Return," "One a Minute," "The Home Stretch," "Passin' Thru," "Chickens," "Bell Boy 13," all Ince Productions; "The



Foolish Age," "Eden and Return," Robertson-Cole productions.

Mr. Cann has had experience in the laboratory and has devoted much attention to research along lines of his own selection for, like all forward looking men he sees a glorious future in store for the movies and is preparing himself to share in it.

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Little Close-Ups of the A. S. C.

In these little sketches of the members of the A. S. C., no attempt has been made to give more than a casual glance at the records of the men.

Every member is worth many pages of space, but lack of data, time and room make such treatment impossible.

In subsequent issues of THE AMERICAN CINEMATOGRAPHER the careers of the members will be printed at length when justice will be done to all.

ALLEN M. DAVEY

ALLEN M. DAVEY, A. S. C., has been eight years in the cinematographic harness. Of that time he spent fifteen months as a soldier in the service of Uncle Sam during the great war but he came out all right and is glad of the experience.

Do you remember that good picture of several years ago, "The Three God-fathers?" Ed Le Sainte directed and Allen Davey "shot" it. It was one of the "best sellers" of those days and was particularly noted for its unusually fine photography. For two and a half years Le Sainte and Davey double



teamed and never was there more perfect co-operation between director and cameraman, all of which redounded to the benefit not only of themselves but to the producers of the pictures they made.

Mr. Davey photographed the Hayakawas in "The Soul of Sura San" and "Each to His Kind," two of the most interesting of the Japanese star's productions. After this he did two pictures for Morosco featuring Louise Huff and House Peters. These were followed by "The Weaker Vessel" featuring Mary MacLaren; and "The Blue Bonnet" and "The Kentucky Colonel," both National productions. Mr. Davey then went for one picture to the Edna Schley Productions and when this was finished signed up with Realart to photograph the special productions featuring Mary Miles Minter.

Mr. Davey has had laboratory experience and is a cinematographer who is thoroughly master of his job.

CHARLES ROSHER

CHARLES G. ROSHER, A. S. C., has been with America's Sweetheart so long that one cannot imagine anyone else behind the camera when Mary acts in the

movies. There's a reason, no doubt, for Mary is not only the headline actress of the screen, at least so far as this world is concerned, but she is also the smartest business woman in Filmania.

Anyhow Charles G. has been at the crank ever since Mary made "Love Light" and that seems a long time ago, doesn't it? Then came "Suds," "Pollyanna" and "Through the Back



Door" after which Mr. Rosher was given leave of absence to picture "Dinty" for Marshall Neilan. This was while Mary was getting ready to produce "Little Lord Fauntleroy." When the extensive research and preparation for this production was ready Mr. Rosher carried his camera back to the Brunton lot and photographed Mary's masterpiece which was particularly mentioned for its photography.

THE AMERICAN CINEMATOGRAPHER has been asked many times how Mr. Rosher succeeded in making Mary look taller as Dearest than she did as the Little Lord, but Mr. Rosher will have to answer that when he returns from Italy where he was called to film a great production for an Italian company. He is expected to return to America in time to film Mary's next picture, a new picturization of what many critics have pronounced her finest acting vehicle, "Tess of the Storm Country."

ROBERT S. NEWHARD

ROBERT S. NEWHARD, A. S. C., during his dozen years as a cinematographer has divided his time about as follows: Five years with Ince, three with Paralta,

one with Frank Keenan, one with Fox, one with Goldwyn and one free lancing among the independents.

He started with Fred Balshofer at the old 101 Bison Ranch before joining Ince, but it was at the latter studio Mr. Newhard began his real career. At Ince's he was assigned to experimental and research work and is responsible for originating many new effects in



those days. He filmed the first Billie Burke picture without lights, using only mirrors and reflectors for light. D. W. Griffith watched this experiment and it was a success.

While with Ince Mr. Newhard filmed fourteen straight productions among which were: Dustin Farnum in "The Iron Strain;" "The Coward" with Frank Keenan and Charles Ray; "Civilization," the first big war picture; special features starring William Desmond, Bessie Barriscale, Enid Bennett, Dorothy Dalton, Louise Glaum, Clara Williams, Alma Rubens, Hayakawa, and others.

He filmed "Smouldering Embers" and "Dollar for Dollar" with Keenan; "Big Happiness" with Dustin Farnum; "Everybody's Sweetheart," a Selznick feature, and then went to Goldwyn to film "Hungry Hearts" and later joined David Butler for "Making the Grade" and "Bing, Bang, Bing."

Mr. Newhard is one of the greatest aerial photographers in the world. He is expert in every phase of this work, having for years operated with Aviator Frank Clark one of the cleverest and surest in the country, during which he did all of R. Macdonald's aerial work and filmed thrills for many of the special productions calling for aerial sensations.

Mr. Newhard's most recent affiliation has been with Director Mason Hopper at Goldwyn.

GEORGES RIZARD

GEORGES RIZARD, A. S. C., is so reticent that he refuses to tell what happened in France before he decided to become a nephew of Uncle Sam, but by grape-

onic radio we learn that M. Rizard knew a lot of photography before he bade bonjour to La Belle France.

He was therefore ready for the job that Pathe Freres had ready for him when he landed in New York and he has seldom been at liberty since. That was eleven years ago that M. Rizard carried his kit into the Jersey studio of Pathe and he remained there eigh-



teen months at work, for the most part on serials in the production of which Pathe were the pioneers and have filmed more of them than all other producers combined.

M. Rizard then came to the Pathe West Coast studios where he remained two years photographing westerns under direction of James Youngdeer. He went with Max Figman's Masterpiece Film Company for six months during which time he filmed "The Hoosier Schoolmaster" and other features. When he finished with Figman he signed with Balboa where he spent four busy years in association with Directors Henry King, Sherwood MacDonald, Bertram Bracken, Henry Otto and others.

He photographed Baby Marie Osborne in some of her classics and filmed also features starring Lillian Lorraine, Ruth Roland, Jackie Saunders, Gloria Joy and many others.

After Balboa passed M. Rizard went to Astra for a season and then to the American at Santa Barbara where he helped to make William Russell, Margarita Fisher, Gail Kane, Mary Miles Minter and other American stars famous.

Following his American sojourn he joined Charles Ray which affiliation he still maintains. With Ray he has photographed "The Old Swimmin' Hole," "Scrap Iron," "Two Minutes to Go" and all of this star's more recent releases.

EUGENE GAUDIO

EUGENE GAUDIO, A. S. C., the only deceased member of the Society, is a brother of Gaetano (Tony) Guadio and was born in Italy where, like his brother, he had

early training in the photographic art in the portrait studio of his father.

Since 1905, to the time of his death in 1920, Eugene had been interested in motion photography and, while expert in laboratory practice, he loved to work with the camera. It was his instrument of expression and he regarded his camera much as a violinist regards his instrument, with tenderness and affection.



After coming to the United States Eugene served several years as superintendent of the laboratory of the Independent Motion Picture Company of New York, and later went to the Life Photo Film laboratories in the same capacity.

But the West called and he took his camera to Universal where he filmed "Twenty Thousand Leagues Under the Sea," the big Holubar production which won him a high place among American camera-masters and a contract with Metro. Here, after making two pictures with Emmy Whelen, he attracted the attention of Madame Nazimova and photographed her in "Toys of Fate," "Revelation," "An Eye for an Eye," "Out of the Fog," "The Red Lantern," "The Brat." After finishing his contract here he photographed May Allison in one of her starring vehicles and was then called to take charge of photography for Bessie Barriscale in which position he was when he was called to his long home.

'Gene Gaudio, though passed from the earthly ken of his host of friends, still lives vividly in their hearts and tenderly in their memories and no member of the A. S. C. is better loved or more honored than good old 'Gene.

HARRY THORPE

THE handsome young American who looks out at you here is Harry Thorpe, A. S. C., born at St. Paul and educated there and in Los Angeles.



Mr. Thorpe started with the Kalem Motion Picture Company several years ago and has had a varied experience since, but his biggest adventure was, of course, the war. Harry was called to the colors in January, 1918, and served in France eighteen months with the 26th and 77th Combat Divisions, but he was also for a time in the naval destroyer service and

in naval aviation as a cinematographer. Like all ex-service men the writer has met, Mr. Thorpe has little to say about his experiences overseas, but the scenes of war have made a very serious young man of him and he is now the student where formerly he was the dreamer. He went overseas as a private in the signal corps and was commissioned in France.

Mr. Thorpe served as cinematographer with Douglas Fairbanks during 1917 and left him to go to war, but the job was waiting for him when he returned and in August, 1919, he was again at the crank at Fairbanks' studio where he remained until May 1, 1921. With this star he photographed "Wild and Woolly," "Down to Earth," "Reaching for the Moon," "The Man from Painted Post," "A Modern Musketeer," "Headin' South," "When the Clouds Roll By," "The Mollycoddle," "The Mark of Zorro," "The Nut." After leaving Fairbanks Mr. Thorpe photographed "Peter Jane," starring Zazu Pitts, and then went to Universal to act as cinematographer for Priscilla Dean. His first work with this star was "Wild Honey."

His only commercial experience was as a member of the firm of the Thorpe Engraving Company, of Los Angeles. He takes his profession seriously and rightly looks upon it as second to none in its value to mankind.

GUS C. PETERSON

GUS PETERSON is the last of the A. S. Cs. to forsake the camera for the directorial megaphone. He has signed with Federal Photoplays of California (B. B.



Hampton) to direct production after distinguished service with them since March, 1921.

It was in 1910 that Mr. Peterson began his movie career as an assistant cameraman with the old Biograph (a good place to start). Here he was employed on D. W. Griffith two reels and Mack Sennett comedies. To quote Mr. Peterson: "After many troubles and much bluff

I became a crank turner in 1912 with the Crown City Film Company." Coming to the West Coast Mr. Peterson went to Universal for one picture with Mary MacLaren and many U. specials featuring Cleo Madison and William Mong. He filmed Bessie Barriscale in "Her Purchase Price" and then went to Fred Stone Productions for "Billy Jim." His next berth was with Bosworth Incorporated where he filmed "Smoke Bellew," "The Beach Combers" and "An Odyssey of the North." While here he also assisted Roy Davidge in the laboratory for the better part of a year.

Triangle called him from Bosworth to photograph Alma Rubens in "I Love You" and he remained to photograph Louise Glaum and Belle Bennett in four features before going to Robert Brunton to film "A Double Adventure."

Mr. Peterson was chief cinematographer for King Vidor in the production of "The Sky Pilot" after which he formed the Hampton affiliation where he has produced "The Mysterious Rider," "The Grey Dawn," "Hearts Haven," "Wildfire," "Golden Dreams," and all other Hampton special features to date.

Mr. Peterson's career as a director will be watched with interest by his many friends all of whom bespeak for him success as unqualified as that achieved by him as a cinematographer.

PAUL P. PERRY

PAUL P. PERRY, A. S. C., is in his ninth year as a cinematographer and during most of that time he has been with Famous Players-Lasky. His most recent work,



"The Little Minister" has attracted much attention and it is said that he will continue in his present berth as chief cinematographer with Penrhyn Stanlaws who directed it.

Going back a few years we find Mr. Perry photographing "Sweet Kitty Bellairs" with Mae Murray; "The Ten Thousand Dollar Husband" and "Unprotected" with Blanche Sweet; and "The Lash" with

Marie Doro, all directed by James Young.

He did "The Ghost House" and "What Money Can't Buy," starring Louise Huff and Jack Pickford, directed respectively by William de Mille and Lou Tellegen; and "Forbidden Paths" with Hayakawa and Vivian Martin.

Mr. Perry was next assigned to Director George Melford with whom he co-operated in the production of twenty-one straight feature pictures among them being "Nan of Music Mountain" with Wallace Reid; "The City of Dim Faces" with Hayakawa; "The Cruise of the Make Believe" and "Such a Little Pirate" with Lila Lee; "Good Gracious Annabelle" starring Billie Burke; "Pettigrew's Girl" with Ethel Clayton; "Told in the Hills" featuring Robert Warwick; the all star features "Sea Wolf" and "Everywoman;" "The Round Up," "Behold My Wife;" "The Jucklins," "The Faith Healer."

Under direction of Rex Ingram he filmed "The Reward of the Faithless" and was then assigned to Stanlaws who has just recently produced "The House that Jazz Built" and "The Outside Woman" with Wanda Hawley; "The End of the World" and "The Little Minister" starring Betty Compson.

In 1916 Mr. Perry filmed eighteen one and two reel comedies with Allen Curtis at Universal, but since that time has done nothing but features and special productions.

RUDOLPH J. BERGQUIST

RUDOLPH J. BERGQUIST, A. S. C., started his photographic career when, a boy of fourteen, he received a small box camera with a suit of clothes, purchased for his graduation exercises. Since then, photography has always been an obsession with him.

After ten years of professional photography, he entered the moving picture field in the employ of the Essanay Film Company in Chicago, having full charge of their laboratories for about two years. His one ambition at that time was to operate a motion picture camera, and within



a short time opportunity came his way. Taking full advantage of the situation and through constant effort he soon became master of his art, and during his time with Essanay photographed many big features, mostly Francis X. Bushman productions. One production titled "Sparks of Fate" had in the cast F. X. Bushman, Beverly Bayne, Bryant Washburn and Ruth Stonehouse, who have all become stars in their own right since then.

After five years with Essanay he received an offer from the Metro Pictures Corporation in New York to continue to photograph the Bushman productions, and did so for six years. At the end of that time he started with Harold Lockwood, photographing the Lockwood productions up to the time of Lockwood's death. Continuing with Metro he photographed Mary Miles Minter, Anna Q. Neilson, Ethel Barrymore, Viola Dana, May Allison, Hamilton Revelle, Marguerite Snow, Julius Steger and others.

While with the Essanay Company in Chicago he photographed Viola Allen in her one production, "The White Sister"; Bryant Washburn, Ruth Stonehouse, Richard Travers, Wallace Beery, Edna Mayo, Nell Craig, Herbert Hayes, Gerda Holmes, Warda Howard and others.

His most recent work has been done with Madame Nazimova and Gareth Hughes. He spent two and one-half years with Nazimova, during which period he photographed the following productions: "Stronger Than Death," "Heart of a Child," "Madame Peacock," "Bilions," and her last picture with Metro, "Camille."

New York critics expressed their opinion on the photography in "Camille" as "gorgeous," which means a great deal.

For Gareth Hughes he has photographed "Garments of Truth," "The Hunch," "Little Eva" and "Stay Home." At present he is working on the fifth production for Gareth Hughes under the direction of George D. Baker.

GEORGES BENOIT

THE handsome phiz which frowns at you in such a friendly way from the adjacent space is owned by Georges Benoit, A. S. C., a son of La Belle France and a

nephew of Uncle Sam. It was in 1907, fifteen years ago, that Mr. Benoit began to take an interest in the photographing of motion pictures, his first experience being with Gaumont in Paris where during the year he shot upwards of eighty one reel dramas and comedies.

In 1909 he went to Africa for Gaumont and before the end of 1910 had shot 300,000 feet of



jungle stuff from north of the French Congo to Capetown. These were the first African travel pictures exhibited in the United States. Mr. Benoit returned to Paris for a year and in 1912 came to the United States to take charge of the Eclair company's studios at Fort Lee. After a year there he went to Mutual for one year and then joined the William Fox Company where he filmed the first ten feature pictures made by that company at their eastern studios. These were "Regeneration," "Carmen" with Theda Bara; "The Serpent" Bara; "Blue Blood and Red;" "The Honor System;" "The Scarlet Letter;" "The Derelict;" "The Broadway Sport;" "When False Tongue Speaks;" "A Rich Man Fantasy," with Valeska Surrat.

After leaving Fox Mr. Benoit went to Buenos Aires where he produced several pictures on his own account, returning to New York via the Andes to Valparaiso, Chile, shooting on the way "A Trip Through the Andes" for his own company.

Arrived in New York Mae Murray retained him for her great picture "On With the Dance" and this was followed by pictures with Gail Kane, Georges Carpentier, Mae Marsh and others, but Mr. Benoit's chef d'oeuvre he considers to be "The Rubaiyat of Omar Khayyam," produced by Ferdinand Pinney Earle and now tied up in litigation so that its release is indefinitely delayed.

At this writing Mr. Benoit is chief cinematographer for Richard Walton Tully Productions now filming "The Masquerader" at Brunton Studios.

From 1899 to 1907 he was in the laboratory of the Gaumont Company in Paris, and is, therefore, a master of all branches of his profession.

FRED W. JACKMAN

FRED W. JACKMAN, president of the A. S. C., is one of the veterans of the cinematographic profession and it is largely due to his cleverness in developing trick photography that the present day cinema comedy owes its success.



Without the trick element the comedies would be shorn of half their effectiveness and power to amuse and Mr. Jackman may well take much credit to himself for bringing the comedy to its present enviable place in the cinematographic world. But it's all in the game with these clever fellows—

they do not take any credit to themselves—they simply do their work and let it go at that.

Mr. Jackman had his kindergarten instruction in cinematography at the old Essanay Studio in Chicago which turned out enough camera talent to run a dozen studios, and after served on the staff of Pathe, Triangle and Hal Roach before going to Keystone where his most representative work was done. He photographed Harold Lloyd's first comedy and twenty more immediately following, Hal Roach directing, then he moved his camera to Keystone where during the past five years he has supervised photography and photographed intricate portions of such celebrated Sennett pictures as "Mickey," "Down on the Farm," "Love, Honor and Behave," "Yankee Doodle in Berlin," "Married Life," "A Small Town Idol," "Heart Balm," "Molly O." At Sennett's Mr. Jackman had his first experience directing two reel comedies and he was, therefore, not a stranger with the megaphone when Hal Roach called him back to the old homestead recently to direct the second Pathe-Roach serial featuring Ruth Roland.

Mr. Jackman was elected president of the A. S. C. to succeed Phil Rosen in April, 1921, and he has been a popular and efficient executive.

Mr. Jackman is among those cinematographers who have many a time risked life and limb for the benefit of their art and his name will go down in American cinematic history as an honored one.

JACKSON J. ROSE

JACKSON J. ROSE, A. S. C., now filming "With Stanley in Africa" at Universal, has had nineteen years' experience in every branch of photographic work includ-



ing, of course, newspaper, commercial, portrait, photo-engraving, photographic chemistry, and ten years of both still and motion picture laboratory practice. Mr. Rose started on his cinematographic journey with Essanay, at Chicago, shooting one, two and three reels, of which he filmed more than two hundred and fifty.

When the feature was instituted he

was assigned to Bryant Washburn with whom he made the famous "Skinner" pictures.

Francis X. Bushman was his next assignment and with this star, supported by Beverly Bayne, he filmed "The Slim Princess," "Graustark," "One Wonderful Night," "The Plum Tree," "The Isle of Love," "Under Royal Patronage," "The Crimson Wing." He did "The Discard" for Harry Beaumont and filmed Richard Travers in three features, the best known being "Captain Jinks of the Horse Marines."

His last assignment at Essanay was Charley Chaplin in "His New Job" and then he took his camera to Commonwealth, Apex, Selig, Rothacker, International, in succession, and then came west to join the staff at Metro. Here Mr. Rose photographed Mitchell Lewis in "Burning Daylight" and "The Mutiny of the Elsinore;" and "The Star Rover" with Courtney Foote. With May Allison he photographed "The Marriage of William Ashe," "Extravagance," "Big Game" and "The Last Card."

Mr. Rose was the first cameraman attached to a motion picture studio to use a Bell and Howell camera. He is an inventor of appliances for motion cameras and is now perfecting a device to develop and test film in the field.

JAMES C. VAN TREES

JAMES C. VAN TREES, A. S. C., in his seven years' experience as a cinematographer has been a busy boy. Starting with Bosworth Incorporated his first picture

was "The Heart of Paula" featuring Lenore Ulrich who has since won so great a reputation on the New York stage. His next star was Constance Collier in "The Code of Marcia Grey" and then he photographed Dustin Farnum in "David Garrick" a picture that would be good even today. Rita Jolivet, recently exploited as the star of "Theodora," in "An International Marriage"



was his fourth star with Bosworth and he made one more with Vivian Martin.

Mr. Van Trees went to Pallas-Morosco for three more pictures with Lenore Ulrich and then made eight more starring Miss Martin and one with House Peters.

Constance Talmadge was then given her first starring chance in "The Shuttle" by Select at Morosco and Mr. Van Trees photographed her in that and "Good Night Paul," "Sauce for the Goose" and "A Pair of Silk Stockings."

He next photographed Wallace Reid in "The Man from Funeral Range," Bryant Washburn in "The Gypsy Trail," Shirley Mason in "The Rescuing Angel," Constance Talmadge in "Mrs. Leffingwell's Boots" and "Happiness a la Mode."

This ended his engagement with Select and he went thence to Famous Players-Lasky, New York, where he photographed Marguerite Clark, Constance Talmadge, Vivian Martin, Ethel Clayton, Mary Miles Minter, Elsie Ferguson in "Sacred and Profane Love" and then he came to the Lasky West Coast studio where he was assigned to Director William D. Taylor all of whose productions Mr. Van Trees has photographed since "The Witching Hour" was made.

Mr. Van Trees' most recent works have been the starring vehicles of May McAvoy who rose to stellar heights in "Sentimental Tommy" and not the least of the factors in the success of this brilliant young star is the photography her cinematographer is giving her.

JOSEPH A. DUBRAY

JOSEPH A. DUBRAY, A. S. C., was born in France, but educated in Italy where he graduated from the School of Chemistry at Milano. His photographic career

began in his father's portrait gallery in France and as he was a student he early specialized in ortho and panchromatic photography making reproductions of classics in the famous art galleries of France, Italy, Spain, Belgium and Holland.

Scientific photography also attracted him and he devoted much time to X-ray micromicrophotography and spectography. His first experiment



with motion photography was as early as 1898 and he got his first commercial results in 1899. After six years of free lancing he joined Pathe Freres whom he served in Paris until 1910 when they sent him to the United States. Mr. Dubray maintained this connection until 1913 when he went free-lancing again and visited Cuba, Old Mexico and the West Indies for travel and scenic stuff. Returning to America he joined the Wharton Studios at Ithaca, New York, and remained there until 1914 when he returned to France to fight for the tricolor. In June, 1918, he was assigned to the Fifth Division, U. S. A. as interpreter and served thus until the war ended.

He did no photographic work during the war, being too busy with his rifle to think of pictures, but when the armistice was signed he hurried to New York and immediately was taken on by Famous Players for a four months' engagement in New York and then came to the coast to become cinematographer for Louis J. Gasnier. In this connection he photographed the Lew Cody pictures and "Kismet" with Mr. Gasnier directing which recalls that Mr. Dubray and Mr. Gasnier have been associated at intervals since April, 1910. He photographed "A Certain Rich Man" and "A Man of the Forest" for B. B. Hampton, going to Robertson-Cole for a series of pictures. His present connection is with Sessue Hayakawa, the Japanese star.

Mr. Dubray is a writer on scientific subjects especially those bearing on photography and his name may often be seen signed to technical articles in THE AMERICAN CINEMATOGRAPHER.

VIRGIL E. MILLER

VIRGIL E. MILLER, A. S. C., has been at Universal Studio since Mt. Lowe was a foothill and the Los Angeles River a ridge of rock.



The old padres as they passed along El Camino Real used to pause and watch Virgil tuning up his old Pathe and they would remark: "That is the Senor Virgilio Molinos. Some day a great movie studio will be built up around him and he will be a famous cameraman."

And so it happened. In those early days Virgil thought he wanted to be an electrician

and when the studio was built up around him he became chief of the electrical department of the Universal Film Mfg. Company which position he occupied for nearly two years. Then he heard the call of the camera and went to the camera shop over which he presided for two years before he decided finally to take up cinematography as a profession.

Mr. Miller knows as much about cameras as the men who make 'em and a lot more than some men who make certain kinds of them. He is a student of and researcher in lighting effects and for a long time has been making special tests as to the actinic values of various lighting units and the economic use of the same.

Since taking to the camera Mr. Miller has shot all of the Universal stars including Dorothy Phillips, Louise Lovely, Ella Hall, Mae Murray, Priscilla Dean, Ruth Clifford, Monroe Salisbury, Herbert Rawlinson, Fritz Brunette, Eddie Polo, Marie Walcamp, Frank Mayo, Gloria Hope, Gladys Walton, Edith Roberts, Hoot Gibson, Lyons and Moran, Breezy Eason, Lon Chaney, Jack Mulhall and many others.

He has worked with Directors Elmer Clifton, Douglas Gerrard, Reaves Eason, J. P. McGowan, Albert Russell, and at present is with Hobart Henley.

Mr. Miller is a university graduate and has annexed two degrees, E. E. and B. S., but his greatest honor, to hear him tell it, is that he has five fine boys.

Some of his best known pictures are "Smashing Through," with Herb Rawlinson; "Wolfbreed," featuring Lon Chaney; "Pink Tights" with Gladys Walton; "Blue Sunday" with Lyons and Moran and Universal's biggest serials.

PHILIP E. ROSEN

PHILIP E. ROSEN, A. S. C., though now a director, still has his heart in the camera.

Mr. Rosen started with the old Edison company and



his experience has led him into all departments of the big game called motion pictures. He was for several years a projection machine operator, has had some laboratory experience and knows the camera as well as any man that ever cranked or built one. He is naturally a pretty fair electrician—this is often a most convenient thing for a cameraman to pack around with

him. Mr. Rosen's camera experience has been prolific of notable cinema successes, his first three being "The Heart of Maryland" with Mrs. Leslie Carter; "The Soul of Broadway," featuring Valeska Suratt and "The Kreutzer Sonata" starring Nance O'Neill, these two latter being Fox productions. He filmed the five Robert Mantel pictures made by Fox and then went to Lyn Reynolds for one picture, "The Little Brother of the Rich." Following this Mr. Rosen was assigned to Theda Bara and photographed that brilliant young woman in many of her greatest productions among them being "The Two Orphans," "The Clemenceau Case," "Romeo and Juliet," "Under Two Flags," "The Hunchback of Notre Dame," "Heart and Soul," "The Tiger Woman."

"Fran" with Lillian Walker; "Baby Mine" with Madge Kennedy; "The Eternal Magdalene" starring Maxine Elliott; "Spreading Dawn" featuring Jane Cowl; "Roads of Destiny" with Olga Petrova were a quintet of successes with assorted stars beautifully handled by Rosen and then came that smashing success "The Miracle Man," the late George Loane Tucker's masterpiece. This picture won directorial honors for Mr. Rosen and he was called to Universal to handle the megaphone for Mary MacLaren's "The Road to Divorce" and Anne Cornwall in "The Path She Chose."

He then signed with Metro where he produced "Are All Men Alike," "The Lure of Youth," "Extravagance" with May Allison; "The Little Lady in the Big House."

Mr. Rosen directed "Handle with Care" for the Rockett Brothers and then went to Lasky's to direct Wallace Reid. With this star he has produced "The Champion" and "Across the Continent." His directorial work is ample proof of his ability to shine in this company as well as with the camera.

W. STEVE SMITH, JR.

W. S. SMITH, JR., called W. Steve by his friends, is the only one of the noble and numerous family of Smiths to honor the A. S. C. with his membership, but alone though he be, W. Steve nobly upholds the traditions of the family.



It was in October, 1913, that Mr. Smith began to crank a camera professionally, although before that time he had served a year and a half in a laboratory and had learned the use of both a motion and a still camera.

Between 1913 and October 1916 he photographed upwards of seventy-five one, two and three-reel comedies under the old-time directors, R. S. Sturgeon, Burton King, William Bowman, Bob Thornby and William Wolbert. Don't these names carry you back to the nickelodeon days, though? With Wolbert he filmed "Money Magic" and "Aladdin from Broadway" and then he hooked up with William Duncan for a long time period, during which he filmed "Dead Shot Baker" and "The Tenderfoot" and five serials—"Vengeance and the Woman," "The Fight for Millions," "The Man of Might," "Smashing Barriers" and one other.

He then signed up with Vitagraph where he still is, his present assignment being with Director Ensminger. At Vitagraph Mr. Smith has photographed among other productions "The Purple Rider," a serial starring Joe Ryan; "The Black Soviet," "Breaking Through," a serial; "Blue Bell," "A Flower of the North," direction of David Smith, and the seven reel special feature, "The Son of Wallingford" and under direction of Mr. and Mrs. George Randolph Chester.

Mr. Smith is probably the champion serial photographer of the world, but the total number is not given here because the latest returns are not in, and shooting serials is a strenuous life.

L. GUY WILKY

L. GUY WILKY, A. S. C., began his career as a cinematographer with the old Lubin company in the days when Lubin, Kalem, Selig and Essanay were names to conjure with in the movie world.



L. Guy's first work was under direction of Romaine Fielding, a director who knew his business in those early days, and with whom Mr. Wilky remained during the three years he spent at the Lubin studio. He went to the American at Santa Barbara after leaving Lubin and remained there one year during which time he photo-

graphed Westerns which were among the best of that time.

Thos. H. Ince sent for Mr. Wilky and he joined on at Inceville for three pictures featuring Enid Bennett. They were "Her Mother Instinct," "The Girl Glory," "Free and Equal." His next engagement was with Warren Kerrigan whom he photographed in "A Man's Man" and "The Turn of a Card," two of Kerrigan's best pictures.

Mr. Wilky was with Louise Glaum for one year. Among the pictures he photographed for her were "An Alien Enemy," "A Law Unto Herself," "Shackled," "The Goddess of Lost Lake." Following this he went to Bessie Barriscale for "Two Gun Betty," "A Trick of Fate," "Josslyn's Wife" and "The Woman Michael Married." He left this connection to accept a berth at Lasky's where he has been chief cinematographer for William De Mille ever since. Some of his best known Paramount releases are "The Tree of Knowledge" with Robert Warwick; "Jack Straw" also with Warwick; "Midsummer Madness," "The Lost Romance," "What Every Woman Knows," "The Prince Chap" with Tom Meighan, "Conrad in Quest of his Youth," etc.

If you ask Mr. Wilky what, in his estimation, is the best picture he ever shot, he'll tell you it was the picture of his six months' old baby.

HUGH C. McCLUNG

HUGH C. McCLUNG, A. S. C., began his photographic career as early as 1908 with the old George Melies company. He started in the laboratory and had two



years' experience there before joining the Gaston Melies company in 1910 where he also started in the laboratory. In a short time, however, he was given a camera and has never again returned to the lab. He shot twenty-five two reelers before 1912 and early in that year started around the world on an expedition organized by Melies, being in charge of both photographic

and laboratory work. The trip consumed an entire year and attracted great attention as it was a wonderful novelty in those days for a motion picture company to go abroad. On this trip Mr. McClung photographed and co-directed "The Judgment of Buddha," made in Cambodia; "The Yellow Slave" and "The Sword Maker," made in Japan; "My Chinese Friend," made in Singapore; "Poisoned Darts," made in Java.

Mr. McClung's first work after returning to the United States was to film the Johnson-Jim Flynn fight on July 4, 1912, and then he did some free lancing before joining David Wark Griffith in 1914. Here he had a camera on "The Lily and the Rose," "The Sable Lorch," "The Man and His Mate," and others. He remained at Fine Arts until the end of 1916 and went thence to Fox to photograph Vivian Martin and June Caprice in a series of starring productions.

In 1919 he joined Harry Carey for two pictures and then co-directed in David Butler's "Fickle Women," "Girls Don't Gamble," "Smiling All the Way."

He co-directed "Lying Lips" with Marion Fairfax and in 1917-18 photographed Douglas Fairbanks in "A Modern Musketeer," "Headin' South," "He Comes Up Smiling," "Say, Young Fellow," "Bound in Morocco," "Arizona," "The Knickerbocker Buckaroo."

Mr. McClung was with Mable Normand in her famous picture "Mickey" which went through so many vicissitudes.

After his fourteen years of service he still thinks the camera is the big thing in motion pictures and, while tempted to retire and engage in the building business, he finds the call of the set and location too strong, yet awhile.

WILLIAM M. McGANN

WILLIAM M. McGANN, A. S. C., has been a cinematographer for about nine years and graduated into the profession from the still camera and the laboratory.



Billy was one of the boys of the A. S. C., who had the good fortune and the honor of going overseas with the A. E. F. and he can tell a lot of good stories about his experiences as an aviator only he won't do it. Like nearly all the veterans of the World War he is almost as noisy about the war stuff as a cherrystone clam at a gingerbread picnic, but we know that Billy served

with credit for two years in the aviation corps, 1917-1919, and was honorably discharged after the armistice. Before going to war Mr. McGann had photographed comedies for L. K. O., American and Fox, but after his return he took up features, preferring drama to the lighter form of expression.

He filmed "Hearts of Men" for George Beban; "A Man's Desire" with Lewis Stone; and then went with Douglas Fairbanks to photograph "The Mollycoddle" and "When the Clouds Roll By."

Allan Holubar then secured his services for "Man—Woman—Marriage," and he had no sooner finished than Fairbanks called him back to film "The Nut" and "The Mark of Zoro." This picture, Fairbanks' first outstanding success and the forerunner of what may prove to be the greatest series of romantic films ever produced, increased the prestige of everybody connected with it and quite naturally the cinematographer came in for his share.

In speaking of the perils that sometimes beset the cameraman in the discharge of his duties Mr. McGann tells of a time when he had set up on the deck of a submarine to film some marine views. Just as he had things going right something went awry with the arrangements and the submarine submerged without warning leaving Billy and his camera to a watery grave for all it cared. He was rescued but the camera was lost, and any cameraman will tell you that if his camera has to go he'd just as lief go along with it.

ROLLIE H. TOTHEROH

HERE he is. Rollie Totheroh, A. S. C.

Who is he?

Oh, nobody except the guy who has photographed

Charlie Chaplin in every picture he has made since they both left Essanay together nearly seven years ago. Chaplin and Totheroh have literally grown up together in motion pictures—Charlie in front of the camera and Rollie behind, underneath and on top of it.

The history of one of them is the history of the other and a story could not be told of one

without the other. It is a fine commentary on both employer and employee in this business when two men so closely associated can go along day after day and year after year in perfect harmony and accord, and the relations of these two is but a symbol of the ideal that should obtain throughout the industry and in all branches of it.

Mr. Totheroh entered upon his cinematographic apprenticeship at Essanay nearly twelve years ago where so many A. S. C.s had their beginnings and while there he filmed productions under direction of G. M. Anderson, Lloyd Ingraham, David Kirkland, Roy Clements, Arthur Mackley and others.



IRA H. MORGAN

IRA H. MORGAN, A. S. C., began work in the movie game in 1907, but has been a cinematographer only since 1911. He has had laboratory experience and is

generally well equipped to shine as one of "the men who make motion pictures."

We find Mr. Morgan with the American Film Company at Santa Barbara, seven years ago, where he helped make famous the old stars of the Mutual program. He spent two years and a half with Essanay at Niles, California, filming Broncho Billy westerns before he went to the



American and it was with Essanay that he equipped himself for the bigger work of the future. Mr. Morgan's work during his one and one-half years with King Vidor Productions proclaimed him a master of the camera and this he amply demonstrated in the filming of "The Jack Knife Man," "The Family Honor," "Poor Relations," "The Other Half." Mr. Morgan's more recent work has been with Cosmopolitan Productions in New York where he has photographed "Enchantment," "Beauty's Worth," "Bride's Play" and others starring Marion Davies and this star has never appeared to greater advantage than since she has been under the cinematographic artistry of Mr. Morgan.

GEORGE S. BARNES

GEORGE BARNES, A. S. C., is another one of the boys who may be classed as a modest violet. George is a real cameramaster, but his idea of a biographical



sketch is that the editor should not want it in the first place and that it is of interest only to the subject of it in the second place. Therefore, George leaves it to the poor overworked editor to drag the stuff down out of the blue sky and sometimes the blue sky is a poor record keeper.

The first we hear of George is when he set up to shoot "Dangerous Hours"

for Ince. It was a good picture and it earned Mr. Barnes a contract to do others. He was next assigned to Director Fred Niblo to photograph Enid Bennett in "Silk Hosiery" after which he went with the Leah Baird Productions for one picture, "The Heart Line" and then returned to Ince.

He photographed Miss Bennett in "The Woman in the Suitcase," "The False Road," "Hairpins," all directed by Mr. Niblo. When Miss Bennett retired from the screen Mr. Barnes joined Universal where, among others he shot the two all star features "Renunciation" and "The Beautiful Gambler."

Mr. Barnes' present affiliation is King Vidor's studio where he has photographed some of that brilliant young director's finest productions.

EDWARD KULL

EDWARD KULL, A. S. C., undoubtedly has a biography—most people have—but Edward is another one of the modest men who shrink from the public



prints and weep tears of grief when they see their names emblazoned on the screen, the printed page, or the festive billboard. Some day Edward and his kind will wake up to realize that printers' ink is the never-failing reservoir of enchantment — the Aladdin's Lamp that makes fortunes over night and the good fairy that brings all things to them who work well and patiently.

Well, anyway, we are glad Mr. Kull's failure to kick in with a biographical sketch of his cinematic career gave us this opportunity to pay a tribute to printer's ink while we wait for the opportunity to catch him, rope, hog-tie and brand him and give him the third degree to drag from him the secrets of his past.

About all we can tell you of Edward Kull is that his name is a familiar one on the American screen, always identified with worth while productions and always to the honor of the profession and the A. S. C.

He is now directing serials at Universal. He staged "The Vanishing Dagger" in eighteen episodes and is now directing "The Queen of Diamonds" a serial in eighteen episodes featuring Eileen Sedgwick.

WILL H. HAYS-- Director-General Elect of the Film Industry of America:

Greetings—From the American Society of Cinematographers, the men who not only TAKE, but actually MAKE the Motion Pictures:

IN welcoming you to your new post, Mr. Hays, the organized cameramen of America herewith take the liberty of addressing to your personal attention a little heart-to-heart talk.

As we review the situation, there have been three big jobs of prime importance in the first quarter of the Twentieth Century now ending.

First, there was the building of the Panama Canal. That was assigned to General George Goethals.

Second came the winning of the World War and that was allotted to General Ferdinand Foch.

Third is the bringing of order out of chaos in the motion picture industry. For this job, you have been drafted, Mr. Hays.

How the first two tasks were put over is history of common knowledge. Today, literally millions are looking to you and wondering just what you are going to do.

It is a man's sized job that has been assigned to you, Mr. Hays. One in which the direct and personal interest of a hundred thousand more or less people are intimately concerned, because their bread-and-butter depends on it. But many times more are vitally interested because to a large extent the screen makes life liveable to them. It is their chief form of entertainment.

We know that you are going to have a lot of people seek your ear and give you all sorts of advice. Many of these voluntary informants will be animated by selfish motives. Some will even be hostile to the best interests of the screen. We have no fear that they will get very far with you.

There can be no question as to the interest of the cameraman in the success of the film industry. He is the one element involved who is most vitally concerned. Money can be invested in other enterprises; the actor may return to the stage; the scenario writer can change the form of his output and offer it elsewhere. But if the motion picture industry fails, there will be few, if any, opportunities for members of the American Society of Cinematographers.

Hence, we beg your patience to put before you a few thoughts that seem to us to bear heavily upon the crisis through which the film world is going today.

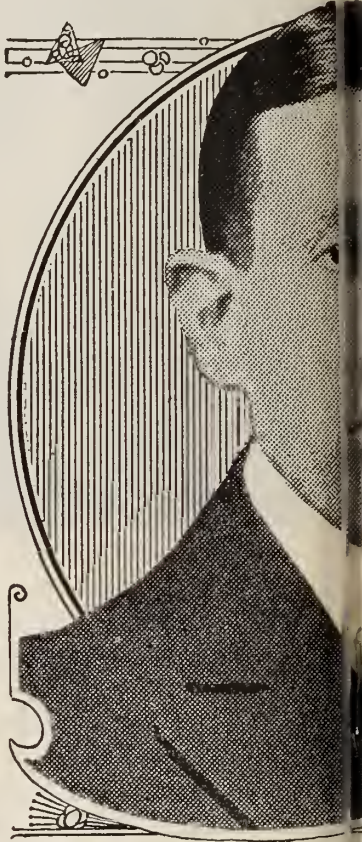
It is not infrequently asked: "What's the matter with the movies?" A dozen different people will probably give as many different answers; and each one will possess at least a modicum of truth.

As we view it, however, the trouble can be summed up in a single compound word—OVER-COMMERCIALIZATION.

In contemplating a production, it has ever been the producer's first thought whether it would make money. No enterprise fostered merely for profit will long succeed, as you well know. Service is the prime essential. Any undertaking that renders it genuinely will succeed; whereupon profit must follow as night does day. This observation may be trite, but it has been overlooked, nonetheless. You know that somewhere in the Book of Books (with which our motion picture makers might well be a bit more conversant, to their advantage) it points out the necessity of "line upon line and precept on precept." We can't bring these old truisms into the foreground too much, for out of their assimilation grows character.

And an industry must have character as well as an individual. Now it seems to us that what the film world has lacked more than anything else is character. Its possession inspires confidence; its lack excites suspicion.

While we abhor the thought of censorship as thoroughly un-American, we cannot but feel that the hue and cry that has gone up in various parts of the country demanding it is chiefly due to the failure of some of those at



WILL HAYS

the head of the film industry to inspire confidence. It is truly unfortunate that large numbers of excellent men and women are suspicious of our craft.

If you can do anything to allay this feeling, your appointment to our leadership will not have been in vain. We recall that America's greatest president said the nation could not endure half slave, half free. And so, the motion picture as an art cannot fulfill its destiny if a large part of our citizens do not believe in it.

As the majority of all people are law-abiding and righteous, or else government and civilization would be hopeless, even so most workers in the film industry—producers, actors, writers, stagehands, cameramen, exhibitors, etc.—are not indifferent to goodwill and public opinion. A bad apple has been known to cause a whole barrel to rot; while a maverick has stampeded an entire herd.

Just so, it is not impossible that the evil days upon which the film world has come, may be attributed to the lack of perspective on the part of a few short-sighted leaders. Nothing has ever put itself over. No matter how worthy the cause, it has always required a leader. As the Director-General elect, to whom all film producers have promised to look for guidance, Mr. Hays, you will find no more earnest supporters than the cameramen. To date, they have not been very high in the councils of the industry—although without their entire co-operation it would be impossible to produce motion pictures—they are with you heart and soul. They want to see you succeed for selfish reasons as well as otherwise.

A recent newspaper paragraph playfully referred to you as another Moses, elected to lead Israel out of Egypt. Yes, that and more, too! You can be an inspiration for higher ideals. While it is not necessary that all productions should be made from the child's standpoint, still it's a pretty good thing to remember that not much is fit for grown-ups if it isn't fit for children.

The motion picture is under a tremendously heavy obligation to the children of America. In the early days, when nobody of maturity gave much heed to the primitive "flicker" pictures, it was the boys and girls who liked them and dragged their parents to the five and ten-cent shows. This was the genesis of the "movies" popularity. But for the loyalty of the children, they might never have received the encouragement that has resulted in the marvelous development recorded in the past decade.

What is more, the children of today, will soon be grown-ups and in charge of the world's affairs. If the film industry will only play fair with them—not vitiate their tastes or hold up false standards before them—it will have in the next generation its staunchest supporters. But earn their ill will by betraying them with eroticism and mock heroics and the children of today may utterly annihilate the films a few years hence, in retaliation.

Since we have been informed that you are to be a sort of general fixer or trouble shooter, Mr. Hays, there are lots of little things both inside and outside of the film industry to which your attention might well be directed. For instance, the motion picture was most prosperous when it was most demo-

cratic. That is when it was possible for the whole family to go and see the show several times a week. But of late the price of admission has been advancing steadily and that has made it impossible for many fathers, mothers and children to go as often as formerly, while some have been denied the pleasure altogether.

Increased cost of production has contributed to this regrettable condition. We believe if you can prevent a producer shooting 320 reels of film to make eight reels of actual story, you will have accomplished something; for it isn't only the film that is wasted, but the attendant expense in every department which the public must pay. In no other industry is there so much money lavished on the output. Applied to any other business it would spell speedy bankruptcy.

Again, you might to good advantage use your influence to bring the motion picture back, as far as the exhibitor is concerned. In the average first-class theatre today—exclusive of the neighborhood houses—the picture is the smallest element in the program. Symphony orchestras, vaudeville and a lot of other things that



HAYS

run up the cost of the show have been tacked on to the film and made it incidental, although the people are still primarily interested in pictures. By countenancing this practice, the producers have helped to kill the gold-egg-laying goose.

And, Mr. Hays, we have one fervent plea. In your re-organization of the film industry, cannot you find some place for the independent producer? At the present time, there is no satisfactory outlet for the meritorious product of the man who is not allied with one of the big releasing agencies. Such a condition would be unthinkable in any other activity. Apply the same principle to the writer's craft and shut off all publication, save through half a dozen publishers who would be in control of the field. How far would the art of letters get? The progress of the screen will be seriously limited unless some arrangement is made whereby the pictures of independent producers or groups of unaffiliated units can be marketed in competition with others, on a live and let-live basis. May not the throttling of the independent by monopolies in control of distribution today have an important bearing on the crisis confronting the film industry now, if frankly viewed?

Pardon us for this over-long address, Mr. Hays! But really, we have only just begun. There are so many things we would like to discuss with you that we hope when you come to Los Angeles to get a first-hand view of this greatest of modern industries, you will accept an invitation to meet with the American Society of Cinematographers and talk over the whole situation. We hope you will not adjudge us immodest if we say that we believe the man behind the camera is in many respects the man behind the guns, as regards the motion picture craft. He occupies a coign of vantage from which he can see much pass in review that other factors in the industry do not have so good an opportunity to observe.

Again, Mr. Hays, we welcome you as filmdom's new leader. We regret that before you have even had a chance to get on the job and familiarize yourself with its many-sidedness, you have been assailed, from the outside, as well as your motives questioned. We want to assure you that our attitude toward you is the friendliest. Because of your past successes in the matter of organization, we are earnestly hopeful that you can do for filmdom what you have done for the postoffice. We honestly believe you are tackling the biggest job of your career and we of the American Society of Cinematographers herewith tender you our loyal support in this new work you are about to undertake. Command us whenever you feel we can serve and let us counsel with you wherever our knowledge and experience may seem useful!

AMERICAN SOCIETY OF CINEMATOGRAPHERS.

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GEORGE MEEHAN

GEORGE MEEHAN, A. S. C., isn't afraid to tell his age and George is terrible old, too.

He made a bad choice when he selected Brooklyn

as a place of nativity but he got away from there as quick as he could and hurried to California. Oh, yes, July 19, 1891, was the date George selected as a suitable birthday and he says it's as good as any. After absorbing a liberal education in the schools of the metropolis he was attracted to the pictures and came to Cameraformia in 1910. For three

years he worked as mechanic and tester and then one day Henry Lehrman took an interest in him and attached him to his company at Fox studio where he was filming Sunshine comedies.

After three years' hard work as an assistant cameraman he was given a camera and has operated with success up to the present writing meeting every demand made upon his artistry.

In the making of comedies Mr. Meehan was called upon to do all sorts of stunt stuff included in which were thrills which called him to shoot balloon and aeroplane stuff at high altitudes, to ride in a racing automobile at 100 miles per hour; to photograph lions in a cage where his camera was knocked down; to operate his camera from a swinging steel girder twelve stories above the street.

This reads thrilling enough, but George says it's all in a day's work in comedies and after a while it's like playing with blocks. Mr. Meehan's cinematographic activities were interrupted for six months during the world war. He enlisted in the Signal Corps of the U. S. A. and served as official photographer attached to the General Staff of the U. S. A. After being mustered out he returned to the camera, photographed five comedies for Lehrman and then went to Wilnat Films, Inc., who make the Hall Room boy comedies. He has filmed twenty-four straight productions and is still attached to this company.



KING D. GRAY

FOR TEN YEARS King Gray, A. S. C., has been a knight of the camera and for the most part his work has been with feature films.



"The Squaw Man," featuring Dustin Farnum, a Lasky production, was his first big picture and then he went to Universal to film "Hell Morgan's Girl," with Dorothy Phillips, which was the best exploited picture of those days. He remained with Miss Phillips for two more pictures and then filmed "Shoes," "Bread" and "Vanity Pool," starring Mary McLaren and

under direction of Lois Weber.

Mr. Gray went with Charlie Chaplin for one picture and then returned to Universal where he directed the photography for the big Holubar-Phillips production, "The Heart of Humanity." Following this he went to Fox for one picture with Peggy Hyland, then in succession photographed pictures featuring Bessie Love, Ben Wilson, Priscilla Dean, Fannie Ward, Carter De Haven and returned again to Dorothy Phillips to film "The Grand Passion." These are but a few of the many pictures Mr. Gray has to his credit, but cinematographers are like poets, they do so many works they can't recall the names of them.

Mr. Gray claims that no man's work is so precarious as that of the cameraman. As a case in point he relates that during the filming of "The Heart of Humanity" the camera was mounted on a very high tripod to get close ups of a number of aeroplanes that were playing close to the ground. Suddenly a plane went wild and swooped directly into the camera, demolishing it and knocking Mr. Gray senseless. When he regained consciousness he still held the camera crank.

A cameraman is like the Roman sentinel of Pompeii—everybody else can get away, but he must stick till he dies if a scene is being shot.

Mr. Gray's present connection is with Director Roy Clements at the Berwillia Studio.

 WM. C. FOSTER

WILLIAM C. FOSTER, watch-dog of the treasury of the A. S. C., and affectionately known to all his friends as Billy, has been in the cinematographic harness since 1901—

that's twenty-one years ago. Billy must have started in while he still wore rompers, for he looks only about twenty-five now.

It was at Selig's Chicago studio that Billy Foster first turned a camera crank. He had often turned the grindstone for Dad and the coffee grinder for mother and cranking came natural to him, but "shooting" was



something else again, as they say at Lasky's, and Billy was a busy boy for several years learning how to do everything appertaining to photography in a studio.

He remained at Selig's until May, 1911, and then moved his Pathe to Universal where he was very busy for a few years after which he signed up with the Equitable, New York, for a brief season of shooting there and in Florida.

When Charlie Chaplin framed up "The Floorwalker" he sent for Billy and the connection lasted through "The Fireman," "I A. M.," "The Count," "The Vagabond."

About the time this latter was finished Frank Lloyd, who was directing at Fox, made a bid for Billy's services and he moved his B. & H. to the Fox lot for a dozen or so Frank Lloyd productions among which were such famous pictures as "A Tale of Two Cities," "Les Misérables," etc. Mr. Foster also photographed four specials for Lois Weber Productions and then went to Goldwyn to film "The Silver Horde" for Rex Beach. He is an expert laboratory operative and a photographic mechanical engineer.

 PERRY EVANS

THE MILLION DOLLAR SMILE of Perry Evans, A.

S. C., is here seen in all its dazzling effulgence. For eight years Perry has worn that smile and a man who can do this and crank a camera while doing it is a "regular guy," as they say in film lingo.



Mr. Evans had his cinematographic kindergartening in the home of the maestro, D. W. Griffith, and a schooling like this is good enough for anybody. If the foreign film has taught us anything, besides that good pictures can be made outside the U. S., it is that

America had the first great and still has the greatest director and that the American cameraman is in a class by himself. This is not saying that the foreigner is not a good cameraman—it is affirming rather that the cameramen trained in the studios of America are the best cinematographers in the world. Griffith made "The Birth of a Nation" ten years ago—before Europe ever thought of attempting special features.

After making thirty-one pictures under the tutelage of Griffith a man ought to be able to make pictures satisfactorily for Bill Smith or John Jones, and this is where Perry Evans gets his faith. He went to Mack Sennett after leaving the maestro and has been there ever since—a pretty fine commentary—only two jobs in eight years. His work with Sennett may be judged by such pictures as "A Small Town Idol," "Down on the Farm," etc. The camera is the passion of Perry Evans' life and if they have motion pictures in heaven and cinematographers go there it is a cinch that celestial bound picture fans will some day find P. E. there cranking the camera for heavenly hosts. 'Tis well.

ALOIS G. HEIMERL

ALOIS G. HEIMERL, A. S. C., has specialized in laboratory work, having had fifteen years' experience, ten years of it running concurrently with work at the camera.



Mr. Heimerl began his professional career at St. Louis, Missouri, with the St. Louis Motion Picture Company, but remained only a short time going thence to Universal where, under the direction of Allan Dwan, he photographed J. Warren Kerrigan in upwards of fifty feature pictures.

These were the days when Mr. Kerrigan was the star par excellence of

the pictures and when the cinema was in the first flush of its popularity. When the American Film Company was organized at Chicago in 1913, Mr. Heimerl joined the organization as manager of the laboratory and director of photography at their Santa Barbara studio, which position he has held ever since and which speaks pretty well for his sticking abilities.

At the Flying A, as the American was called, Mr. Heimerl had an important part in developing such stars as Gail Kane, Margharita Fischer, Mary Miles Minter, Charlotte Walker, Jackie Saunders, William Russell, Wallace Reid, Henry Walthall, and a score of other well known artists of the screen.

Mr. Heimerl is a deep student of the science and art of photography in all of its branches and he sees in the future development of the cinema possibilities that have not yet been touched by the researches of its greatest masters, and in this future development he hopes to play an important part.

HARRY M. FOWLER

HARRY M. FOWLER, A. S. C., started his cinematographic career in the laboratory which is a good place to start.



Mr. Fowler jumped into the game at St. Louis, Missouri, with the St. Louis Motion Picture Company in 1910 and continued there until 1913, but he longed for a more active life, and tuning up his camera he struck out for California and made a connection with the American Film Company, at their Santa Barbara studio.

Here his first assignment was with Kolb & Dill, who were then being featured in five reel comedy dramas. Seven features with Arthur Mande followed and then came "Star of the Western Sea" starring Audrey Munson, one of the biggest features of those days. Mr. Fowler left the American to make comedies for Christie and Strand and he turned off twenty-six in a row which was a record at that time. While in the comedy mood he filmed pictures for Mr. and Mrs. Carter De Haven and Smiling Bill Parsons and then reversed the English and went in for drama.

He is the man who photographed "Tarzan of the Apes" and he did a fine job of it, but the comedies called again and he went to Vitagraph for pictures with Montgomery and Rock and Joe Rock. Then Harry Carey needed an expert to film his Western features and Mr. Fowler won a home with him after the first day's work photographing a long series of pictures with Carey as the star and helping very materially to establish him as a popular hero of the Westerns.

RENE GUISSART

MR. GUISSART is not smiling because he is in London. This picture was taken in Hollywood.

As his name would indicate, Rene Guissart is of French extraction, but he has been in America long enough to feel at home and he rather likes his Uncle Sam. He has been a member of the A. S. C. for several years and, like the other French members of the Society, he has always reflected credit upon it. Mr. Guissart is another of the silent brothers—he will talk, but not about Guissart, and that makes it difficult for the



patient biographer. So far as the poor, down-trodden writer can learn, Rene's first notable work in this country as a cinematographer was "My Lady's Garter," a Paramount production directed by Maurice Tourneur.

This was followed by "The County Fair," "Harriet and the Piper," "The Butterfly Girl" with Marjorie Daw, and "Treasure Island," all Tourneur productions.

He photographed "Sowing the Wind" and "The Yellow Typhoon" with Anita Stewart, and then went to Bessie Barriscale for "The Breaking Point."

"The Lying Truth," a Marion Fairfax production, followed, and then Mr. Guissart was called to London by Harley Knoles Productions where he now is acting as chief cinematographer in the Knoles production of "The Bohemian Girl."

Mr. Guissart is trained in all departments of the photographic profession and a bright future seems in store for him.

JOSEPH AUGUST

JOE AUGUST, A. S. C., began his career as a cinematographer in 1911 as assistant with Ray Smallwood at Ince's. After about eight months he was given a camera and shot his first picture, "The Lure of the Violin." During the next four years he was with Director J. Hunt and Director Richard Stanton and then one day in 1915 he was assigned to William S. Hart, establishing a connection that continued unbroken until March, 1921.



During these years Mr. August filmed every picture produced by

Hart, among them being "The Testing Block," "The Toll Gate," "O'Malley of the Mounted," "The Whistle," "Sand," "The Cradle of Courage," "Three Word Brand," "White Oak," "Traveling On," "The Aryan," "Hell's Hinges," "Between Men," "The Return of Draw Egan," "The Apostle of Vengeance," "The Narrow Trail," "The Tiger Man," "Selfish Yates," "Wolf Lowery," "Branding Broadway," "Wagon Tracks," etc.

To stick six years with a discriminating producer like Bill Hart is recommendation enough for any man and Mr. August's reputation traveled along the ascending scale with that of his star and when Hart retired Mr. August, too, took a much needed rest.

Now we hear that Bill is once more turning toward the screen and will make a series of big productions with his wife as leading lady or co-star and, if that be true, it is unthinkable that anyone but Joe August should be at the camera when Bill buckles on his six shooter once more.

L. DAL CLAWSON

ONE would think that a man with twenty years' experience to his credit as a cinematographer in the great motion picture industry could almost write a history of

it off hand, but some cameramen, like some steers, are so shy and skittish that they must be roped, hog-tied and branded before they will stand long enough to be communicated with.

Such is L. Dal Clawson, A. S. C., one of the most popular members of the Society and for years one of America's foremost cameramasters. L. Dal is simply too busy to talk about

himself and so far as he is concerned the biographer can go jump in the lake, therefore, this stalling to fill space when, if Mr. Clawson had only been a bit more communicative this column would have been smeared all over with an interesting story about a real man, a first rate cameraman and an artist in his line.

Mr. Clawson wrote his name high in cinematographic annals when he filmed "The Hypocrites" for Lois Weber several years ago, and since then he has scored many successes, among them being "The Woman He Married," "The Oath," "What Do Men Want," and "For Husbands Only," by Lois Weber; "Back to God's Country," a David Hartford production, etc.

Mr. Clawson is now with Anita Stewart, under direction of Fred Niblo, at the Louis B. Mayer Studio.



FAXON M. DEAN

FAXON DEAN, A. S. C., is the man who photographed "The Copperhead," featuring Lionel Barrymore, for Paramount.

Faxon is so modest he much prefers to be neither seen nor heard, but likes to just peg along at his work and let that do the talking for him.

To get a biographical sketch of Mr. Dean one would have to tag him around like Boswell did Dr. Johnson, only he'd have a lot harder time than Boswell, for that observant gentleman did not have to follow his subject on

location from mountain to sea to desert, back to the studio, up to the deep snows, to the tall timber, to the slums and the deuce knows where.

The writer's idea of an exciting time is to try to induce some of these modest fellows to talk about their work. Most of them are almost as garrulous as the Venus de Milo and our friend Dean is one of them, therefore, the reader must use his imagination in reading this sketch of our friend and fellow cinematographer.

He filmed "The Frontier of the Stars" for Lasky, featuring Thomas Meighan, and then went to Realart as chief cinematographer for Mary Miles Minter, Paramount star, where he now is.

Some of his productions with Miss Minter are "The Little Clown," "The Fighting Chance," "A Cumberland Romance," "All Souls Eve," "Don't Call Me Little Girl," and others.



JACK MACKENZIE

JACK MACKENZIE, A. S. C., became a cinematographer because his father and brother were in the game before him.



The elder Mackenzie was one of the first motion cameramen of Europe and as early as 1897 made a practical motion camera of his own which he used to advantage. his assistant and Jack remained with his father until 1913 when he joined the old Biograph company where for two years he photographed the numerous fledglings who have since be-

come famous stars.

Jack went to Ince in 1915 after which engagement he served successively on the staffs of Universal, Triangle, World, First National, Fred Stone, American Film Corporation, Vitagraph, and Chester Bennett Productions which connection he now holds.

Mr. Mackenzie helped to make famous such stars as Olive Thomas, Fred Stone, Marguerite Sylva, Jane Novak, Earle Williams, Antonio Moreno and many others.

Some of Mr. Mackenzie's best known works are "Toton," with Olive Thomas; "When Bearcat Went Dry," "Whom the Gods Would Destroy," "Honey Bee," "The Heritage of Hate," "Captain Swift," "The Secret of the Silver Car," "The Soul of a Woman," and "The Starveling," the last two starring Jane Novak.

Mr. Mackenzie spent one year with Kinemacolor in their laboratories as positive and negative developer and his experience there has proven of great value to him in getting unusual light effects in his camera work. He is a deep student of photography in all its branches and nobody can tell him that the cinematographic profession is not the finest in the world.

ROBERT B. KURRLE

ROBERT B. KURRLE, A. S. C., after seven years at the camera, still thinks it the greatest game in the world and he finds more genuine delight in shooting a scene than John D. gets out of a game of golf or Chauncey Depew out of an after-dinner speech.



Mr. Kurrle has but recently returned from New York where he has been associated with Director Edwin Carewe and he expects to renew the affiliation very soon again as Mr. Carewe, like most other eastern producers, is coming to California to make pictures.

Remember "Breakers Ahead?" That was Robert Kurrle's first picture. It was directed by Charles Brabin. Then followed "The Trail to Yesterday," "No Man's Land," "Hitting the High Spots," "The Spenders," "Faith," "Blind Man's Eyes," "One Thing at a Time O'Day," "Boston Blackie's Redemption," "Easy to Make Money," "Lombardi Ltd.," "The Right of Way," "The Lion's Den," "Rio Grande," "The Trail's End," "Habit," "White Ashes," "Playthings of Destiny" and "Her Great Price," starring Anita Stewart; "Isobel," with House Peters; "The Invisible Fear" and "A Question of Honor" directed by Carewe; "None So Blind," a Fox feature produced in New York.

Mr. Kurrle is a deep student of his profession and knows both the camera and the laboratory. He believes that the cameraman is the one great essential to picture making and like all other members of the A. S. C. he works untiringly for the glory of his profession and for the advancement of the Society of which he is a valued member.

BEN F. REYNOLDS

BEN F. REYNOLDS, A. S. C., is the man who photographed "Blind Husbands," "The Devil's Pass Key" and last but not least, "Foolish Wives."



If you want to know a n y t h i n g about this last much discussed and lavishly exploited picture Ben Reynolds can tell you more about it than any man on earth save probably Von Stroheim himself. Only Ben won't do it, for he belongs to the ancient and honorable S o c i e t y of Clams—the A. S. C.

It is very likely that all members of the A. S. C. came up in evolution through either the clam or the giraffe family both of which talk not neither do they yelp and the subject of our sketch is one of them.

Benjamin Franklin Reynolds has been hitting the cinematographic ball for about eight years and during that time has produced many notable pictures for Universal where he has had his professional home for the most part.

Before his assignment to Von Stroheim he co-operated with Directors Richard Stanton, Jack Jaccard, Jack Ford, Jack Dillon, Paul Powell, Henry McRae, B. Dowland and others, and since the completion of "Foolish Wives" he has been associated with Director Paul Scardon, photographing Miss Du Pont in "False Kisses," "Clay," and others. Mr. Reynolds was over a year in the production of "Foolish Wives" and this is believed to be a world record for cinematographic work in one picture.

AL SIEGLER

ALLAN SIEGLER, A. S. C., could a long tale unfold about the joys and sorrows of a cinematographer but he won't do it because you can't get him to stand hitched long enough in one place.



Just how Allan ever chose the exciting job of a cameraman instead of a nice quiet trade like that of shortstop or quarterback or cowpuncher or locomotive fireman is hard to dope out, but here he is in our midst as a cinematographer and so we'll have to take him at his camera value, which, by the way, is m i g h t y good. Allan was too

busy to sketch his early experience in photography but we knew him when he was shooting in "The Truant Husband" for the Rocketts and he had to tell us about his later triumphs. This young cinematographer did his big work after he joined Cosmopolitan Productinos in New York. There he filmed "The Inside of the Cup" under direction of Albert Cappelani, followed by "The Restless Sex," "The Miracle of Love," and "April Folly" under direction of Robert Z. Leonard. He went to Wesley Ruggles Productions to photograph "Slippery McGee" and then to Rockett Brothers to film "The Truant Husband" featuring Mahlon Hamilton, Betty Blythe and Francelia Billington. After this Mr. Siegler joined Metro where his first picture was "The Little Lady of the Big House" under direction of Phil Rosen, upon completion of which he was assigned to Maxwell Karger. With this director he filmed "The Hole in the Wall," "Kisses" and "Hate" the two latter not yet released. Mr. Siegler is now enjoying a much needed vacation.

FRIEND F. BAKER

FRIEND BAKER, A. S. C., began his career as a cinematographer shooting one and then two reels at Universal in October, 1914, Sidney Ayers directing, and



during these seven years he has filmed scores of subjects of all kinds from one to seven reels in length. Gladys Brockwell, Shirley Mason, Tom Mix, Buck Jones, Louise Lovely and others owe much to Mr. Baker's skillful manipulation of the camera, and he has served with credit on many of the West Coast lots, among them Universal, Triangle, Fox, Vitagraph,

Lasky. Though young Mr. Baker is master of all branches of his profession and is as much at home in the laboratory as at the camera.

For years he has been a student of color photography and his researches have eventuated in the invention of a color process upon which he has but recently been allowed patents and which promises to make photography in natural colors a matter of ordinary procedure in the making of the motion pictures of the future. Mr. Baker's invention is now being perfected at the shops of the Mitchell Camera Company and will very soon be ready for introduction to the industry.

Recently Mr. Baker joined the research department at Universal where he is directing his talents to the development of new effects in photography.

Mr. Baker filmed "Trumpet Island" for Vitagraph and considers that one of his best works.

DAVID ABEL

DAVID ABEL, A. S. C., who looks enquiringly at you from the picture, has a biography interesting and lengthy, but somebody else will have to take it away



from him for David was too busy to talk when the biography man called on him at Brunton Studio where he was engaged in the interesting procedure of photographing Constance Talmadge.

Mr. Abel might as well be a member of the family for he has photographed Talmadges since Connie played the mountain girl in "Intolerance" and he seems to like it. Why not? They are

all easy to look at and that helps some to make a cameraman's life more bearable.

Two whole years he cinematographed for Norma, filming her in "The Woman Gives," "The Heart of Wetona," "The Probation Wife," "The New Moon," "The Isle of Conquest," "She Loves and Lies," "A Daughter of Two Worlds."

He filmed "Rip Van Winkle" with Ward Lascelle, and made "Not Guilty," "Courage" and "Unseen Forces" for Sidney Franklin. One of his fine bits of work was "Thais" with Mary Garden, and "The Splendid Sin," both of them Goldwyn productions.

Mr. Abel began to turn the crank in 1913 but previous to that time he had two years' experience in the laboratory. He is accounted one of the cleverest of the many camera-masters of the A. S. C.

 ABRAHAM SCHOLTZ

ABE SCHOLTZ, A. S. C., is one of the veterans of the photographic branch of the motion picture industry and during his seventeen years of service many of the greatest productions of the American screen have passed through his hands.



Most of his experience has been in the laboratory and he has been associated with most of the large studios in New York, Los Angeles, Chicago and Philadelphia. For several years he was chief of the D. W. Griffith laboratories which means that he must have been a master of his art to please the maestro.

His personal research work in the direction of light and color enabled him to produce many novel effects in the Griffith productions.

Mr. Scholtz is one of those students who look upon motion photography as a vast and unexplored realm, the triumphs of which, up to the present time, have been merely the first milestones on a road which leads to infinity. He therefore sees continual progress sometimes marked by radical departures from established practice, sometimes by revolutionary theories and methods, but for the most part by a healthy and rational evolution—an unfoldment brought about by the discovery, through research, of new laws and principles in nature.

Mr. Scholtz has for sometime been associated with the Chester Bennett Productions as chief of their laboratory department.

Mr. Scholtz's more recent oeuvres at the camera are "The Border Legion," "Desert Gold," "The Cup of Fury," "The Light in the Clearing."

 ERNEST S. PALMER

ERNEST S. PALMER, A. S. C., is a veteran of more than ten years' experience in motion photography, five years of which he spent in London, England, as director of photog-



raphy and was also in charge of the laboratory. Mr. Palmer had a fine career open before him in England, but the American producers seemed to be going ahead along new lines and, being a progressive student of the art, he decided to come to America and cast his fortunes with the industry here. It wasn't a bad move for Mr. Palmer has grown up

with the industry and as a cinematographer has many successes to his credit.

He was busy in the studios of the east for two years after landing in New York and during this time acted as chief cinematographer in the production "Ivanhoe" under direction of Herbert Brenon.

He came to the West Coast to join the Mayflower Corporation and held a set up on "The Miracle Man," the chief cinematographer of which was Phil Rosen.

Mr. Palmer photographed "Virtuous Wives" and "Ladies Must Live," both Mayflower productions, the latter being the last work of the lamented George Loane Tucker. Later he filmed "Prisoners of Love" and "Re-incarnation" starring Betty Compson and directed by Arthur Rosson, following which he accepted a contract offered by John M. Stahl, his present affiliation. With Mr. Stahl he has filmed "The Child Thou Gavest Me," "A Song of Life" and others.

JOHN LEEZER

JOHN LEEZER, A. S. C., started in the photographic game back in Pennsylvania as proprietor of a portrait studio. This was in 1907-8-9. Tiring of this he accepted a good offer in the photographic department of the National Cash Register Company and remained there two years, going thence to the Kinemacolor where he had charge of the laboratory 1912 and 1913.



In the latter part of 1913 he went to Mack Sennett for a brief engagement and then to the old Reliance in 1914 for one picture.

About this time D. W. Griffith saw Mr. Leezer's work and engaged him to join the Fine Arts staff where under direction of D. W., he made ten pictures.

Do you remember any of the early pictures of Griffith—the pictures that earned him his early reputation? Here are a few: "The Lily and the Rose," "The Wood Nymph," "The Marriage of Molly O," "The Girl of the Timber Claims," "The Hope Chest," "Boots," "Peppy Polly," etc. Mr. Leezer shot them all.

"The Marriage of Molly O" was made in 1916 and in this picture Mr. Leezer used the first soft focus lenses employed in motion photography. Carl Strauss made these lenses and Mr. Leezer believes they were the first ever used on a motion camera. After completing his contract with Griffith in 1917 Mr. Leezer divided his time between various independent companies among which were the Brentwood and William R. Lighton Productions until 1921 when he and Leigh R. Smith organized the World Classic Film Corporation for the purpose of producing educational pictures for exhibition in schools and theatres. Of this organization Mr. Leezer has been elected first vice-president and general manager, and he will bring to it a wealth of ability and experience.

Mr. Leezer also writes interestingly on cinematographic subjects and as a part of the equipment of his new organization will publish a magazine devoted to educational films.

PHILIP H. WHITMAN

PHILIP H. WHITMAN, genial secretary of the A. S. C., began his education in the best school in the world—a newspaper office. He picked out the New Orleans



Picayune as a good place to spread his talents around and as a cub reporter he made as much trouble for the boys at the copy desk as possible but he learned the game and while there became interested in photography. He was always hanging around the camera gang and at last they took him in to get rid of him. That was the beginning of Phil's career as

he has stuck to it till "plumb yit" as they say in Tennessee.

As a news cameraman Phil was a success on many papers and at last struck Los Angeles and became inoculated with the movie virus. He joined on at the old Keystone studio in 1915 and began study to qualify himself for special work along lines of trick photography, illusions, "stunt stuff" and intricate double exposure work.

Mr. Whitman is, therefore, a cinematographic specialist. His position is unique in that he never photographs a production from beginning to end, but is called in as a specialist at critical stages when an extraordinary effect is required. There is no better training for this than that afforded in the making of comedies where the very life of the picture is the thrill, the chase with its sudden and amazing vicissitudes, the high speed stuff, the illusions and the many tricks. Also, he can put grown up people into a miniature set not bigger than a doll's house and make it all seem like the real thing.

Have you seen the big Monte Carlo set in "Foolish Wives?" Well, that's a real set all right, but if Mr. Whitman had been called in on that job Universal would only have had to build the first story of the casino to use in the action and the other could have been painted and fitted into the picture so that you couldn't tell which was real and which faked.

After leaving Sennett in 1918 Mr. Whitman went to Fox for two and one-half years and then worked on several independent productions until called to join the staff of Universal several months ago where his time and talents are devoted to doing the unusual.

He is a member of the Board of Editors of THE AMERICAN CINEMATOGRAPHER.

ALVIN WYCKOFF

ALVIN WYCKOFF, A. S. C., will very soon be able to celebrate the 20th anniversary of his espousal of the photographic art as a profession.



It was way back in the early days of Selig Polyscope Company that young Wyckoff decided to follow the camera trail and the first shot he took with his Pathe was when Otis Turner staged "The Wizard of Oz" for Selig Polyscope Co. Then the Jeffries-Johnson fight was staged at Reno and Wyckoff was sent to film it. He was first to set up and first to get his film away

and onto the screen and he repeated the stunt at the Gotch-Hackenschmidt wrestling match and the Nelson-Gans fight at San Francisco. "Count of Monte Cristo," directed by Colin Campbell, was his last picture with Selig after which he went to Famous Players-Lasky where he has remained ever since. His early pictures at Lasky's were among the best of their day—"The Cheat" with Fanny Ward and "Joan the Woman" with an all star cast headed by Geraldine Farrar. Since that time Mr. Wyckoff has been chief cinematographer for Cecil B. De Mille and has personally held first camera on all pictures directed and produced by Mr. De Mille.

Several years ago Mr. Wyckoff was made director of photography at Lasky's and heads a staff of twenty-six photographers at that studio. Commenting on the cameraman Mr. Wyckoff recently said:

"The successful cameraman must not only be possessed of an artistic sense, but he must be a man of resourcefulness and cool daring. He must be a quick thinker who will act instinctively in moments of emergency. In addition he also must be a man of considerable agility, capable of almost acrobatic feats. Cameramen are called upon to take pictures from airplanes, from the tops and sides of moving trains and automobiles, suspended by ropes from the sides of buildings, and the masts of ships, in fact from every conceivable angle and perilous position that the requirements of the story they are filming may demand. It is no job for a nervous person or one who cannot stand altitudes.

"The camera must always come first. That is the creed of the motion picture photographer. No matter what happens he must keep on turning. As the newspaper reporter's motto is 'Get the Story' so the cameraman's is 'Get the Picture.'"

CHARLES STUMAR

DURING his more than eleven years of active service as a cinematographer Charles Stumar, A. S. C., has been about as busy as the busiest of them.



Beginning in America with the old New York Motion Picture Company his first star was Dorothy Dalton in "Chicken Casey." Then after one more with Miss Dalton he was assigned to Bessie Barriscale for five-reel productions and finished with this company after photographing Olive Thomas in "Madeap Madge," her first starring picture. Triangle

next called Mr. Stumar and there he photographed Alma Rubens in "Regeneration" and one other feature; Walt Whitman in "The Tarheel Warrior" and Margery Wilson in "Without Honor."

Mr. Stumar then signed with Thos. H. Ince for three pictures featuring Enid Bennett, following the completion of which he went to Paralta-Brunton and did "Springtime" with Henry Walthall and "A Dollar Bid," with Jack Kerrigan.

He followed Kerrigan to J. D. Hampton and photographed him in six straight features among the best of this star's career. About this time J. Parker Reed began producing at the Ince Studios and Mr. Stumar went back to the old homestead as chief cinematographer for Reed. He photographed Louise Glaum in all her Reed productions. They were all seven reel specials and all of them attracted great attention, especially "Sahara," "Sex," "The Leopard Woman." After finishing the eight Glaum Pictures he signed with Ince and filmed "What's Your Husband Doing" with Douglas MacLean; "Lying Lips" with Florence Vidor and House Peters; and "Lucky Damage" with Milton Sills and House Peters, not yet released.

Mr. Stumar is at present employed on another J. Parker Reed special entitled "Pawned" with an all star cast. The list of his works here does not contain a number of pictures made in the east and several made in Europe before he joined Lubin.

 ROY H. KLAFFKI

ROY H. KLAFFKI, A. S. C., is director of photography at Metro Studios which is quite some job, as Ella the Extra Girl would say.



To hold down the job of director of photography at a big studio like Metro means that the man who holds it down must have considerable weight as well as an equipment in experience and technical training both in the laboratory and with the camera in the field and at the studio.

He must know photography like the alphabet and be ready to meet the

ten thousand contingencies that arise daily where great productions are constantly being turned out and where many different cameramen, directors and other operators are at work, all with different ideals, methods and viewpoints.

The director of photography is the official goat of the studio so far as photography goes. If anything is wrong with the stuff on the screen the D. of P. must be prepared to tell why and wherefore and to place the blame where it belongs, but also he must see that credit is placed where due.

His chief duty, however, is to see that nothing *is* wrong and to head off mistakes before they get as far as the screen. At Metro this is Mr. Klaffki's job and he seems to get away with it to the satisfaction of all concerned.

He has many successes to his credit as a cinematographer, but he prefers just now to be identified with the laboratory rather than the camera. Before joining Metro Mr. Klaffki saw service with both Universal and Lois Weber productions.

 ERNEST S. DEPEW

IN THE picture Ernest Depew, A. S. C., looks like he has been stood against the wall to be shot. You see Ernest has been around comedy studios and comedians

so long that he has acquired the atmosphere of gloom appertaining to such places and such gentry, but inside he isn't a bit that way.

During his three years of service in the ranks of the cinematographers Mr. Depew has gone a long way. It isn't every man that wins his way to star shooting in so brief a period of service and the subject of this sketch has no apologies to make



to the veterans for he has photographed Bill Hart, Charles Ray, Charlie Chaplin, Al St. John, Slim Summerville and others.

Of course Bill Hart is not a comedian but the others lay some claim to being laugh producers and it is his association with them that gives Ernest that air of settled gloom and pessimism, for there is no place so provocative of melancholy as a studio where comedies are made. If you don't believe it ask any of the hired hands who work in one.

Mr. Depew's latest connection is with Al St. John whom he has recently photographed in "Fast and Furious" and "Fool Days" and St. John has never appeared to such good advantage as in these two pictures.

Mr. Depew is a close student of his art and is especially expert at trick stuff. Like all people who do one thing well he would rather do something else—shoot big dramatic spectacles. The artist wants to write and the writer wants to paint. Nobody but the prophet loves his job—and who wants to be a prophet. They always get killed or something.

SOL POLITO

SOL POLITO, A. S. C., is, like 'Gene and Tony Gaudio, a son of Italy and like the Gaudio brothers he is very popular among his fellows.



It was about nine years ago that Salvatore Polito heard the call of the cinema. The famous old Biograph studio, that kindergarten of many celebrities, gave him his chance and, making good at once he remained a year filming regular release pictures. He left Biograph for Universal for a six months' sojourn and then hooked up with World Film where he photographed Lillian

Russell in "Wildfire;" Barbara Tennant in "M'Liss" and "Butterfly;" George Nash, Robert Warwick and June Elvidge in features; Lew Fields in "The Man Who Stood Still;" Mollie King in "Boomerang."

Going thence to The Empire Mutual Corporation Mr. Polito photographed Edna Goodrich in all her starring productions and also Anne Murdock in her features with the same company.

An engagement with First National followed and here he photographed Jack Pickford in "Bill Apperson's Boy" and all his early features. He was called to Metro to film "Should a Woman Tell" starring Alice Lake which assignment was followed by three pictures starring Bert Lytell. These were "Alias Jimmy Valentine," "The Price of Redemption," "The Misleading Lady." He also held a set up on "Uncharted Seas," an Alice Lake feature, with John Seitz.

Mr. Polito filmed "Handle with Care," an all star picture produced by the Rockett Brothers and this engagement led him to other important and independent connections, releases not yet announced.

VICTOR MILNER

VICTOR MILNER, A. S. C., began about thirteen years ago to look toward cinematography as a profession and he went after it right by entering the laboratory of

Eberhard Schneider of New York, the pioneer importer, manufacturer and dealer in photographic materials and supplies.

Here Mr. Milner learned the photographic business and its art from A to Z and when he shouldered his camera to shoot his first scene he knew how to do it.



He joined Pathe Freres as a news cameraman and for four years was in

their service filming news, scenics, travel and educational subjects, one of his triumphs being the filming of the famous snake dance of the Hopi Indians. After leaving Pathe Freres Mr. Milner went to Balboa for six pictures and then joined Edgar Lewis to photograph "Hiawatha." About this time Mr. Milner conceived the idea of making a trip to Africa for scenic, ethnological, and big game pictures and selected the Upper Congo as the field of his operations. Notwithstanding the difficulties placed in his path because of the war he negotiated the trip and brought back 30,000 feet of film of the most interesting subjects to be yielded by the Dark Continent. Returning to the United States Mr. Milner joined the J. D. Hampton Company where he photographed "A Fugitive from Matrimony," "Haunted Shadows," "Uncharted Channels" and others.

"Out of the Dust," "When We Were Twenty-one," "Her Unwilling Husband," starring Blanche Sweet; "Dice of Destiny," with H. B. Warner; and "Shadows of Conscience" are others of his more recent pictures. Mr. Milner's present connection is with Universal.

J. R. LOCKWOOD

J. R. LOCKWOOD, A. S. C., bears the distinction of eight years' continuous service in one studio under one management. A story of his career is a history of



the Mack Sennett studio, for he went with Sennett when that master producer of comedies was just beginning to get his name in the papers and he is there yet. Mr. Lockwood, like many other A. S. Cs., began his career with the still camera in a portrait "gallery." For several years he worked in all branches of photography — portrait, pictorial and commercial—at camera,

printing and in the laboratory and with such well known men as Oliver Lippincott of New York, and George Steckel of Los Angeles. When Sennett, therefore, gave Mr. Lockwood his chance he was already master of fundamentals and it was not long until he was given a camera on Sennett's best productions. Some of his best known pictures are: "Love, Honor and Behave," "Yankee Doodle in Berlin," "A Battle Royal," "Two Tough Tenderfeet," "Cactus Nell," "Whose Baby," "By Golly," "Great Scott," "Speak Easy," "Don't Weaken," "The Pullman Bride," "His Hidden Purpose," "It Pays to Exercise," "Sleuths," "Never Too Old," "The Village Smith," "Love's False Faces," "Trying to Get Along," "The Dentist," "Up in Alf's Place," "His Last False Step," "A Small Town Idol."

During his career at Sennett's Mr. Lockwood has photographed such well known stars as Mabel Normand, Alice Lake, Gloria Swanson, Marie Prevost, Harriet Hammond, Louise Fazenda, Ben Turpin, Charlie Murray, George Nicholds, Wheeler Oakman.

Mr. Lockwood will tell you that the photography of comedies such as have made the name of Sennett famous is the most difficult work that can be done with the motion camera, for, he says, to get some of the stuff to be shot the cinematographer must be not only a camera-master but an engineer.

REGINALD E. LYONS

LIEUT. REGINALD E. LYONS, one of the A. S. Cs. who served with honor in the great war. As official photographer of the 79th Division A. E. F., Lyons made a reputation for good work and was discharged with the rank of lieutenant of Signal Corps.



It was twelve years ago that Reggie Lyons turned to cinematography as a profession and he has been idle probably as little as any member of the A. S. C. He has served with credit on the staff of Vitagraph, Christie, Keystone, La Salle, Reserve and with various independent pro-

ducers and during his career has helped make famous such names as Robert Edeson, Charles Richman, Lillian Walker, Clara Kimball Young, Maurice Costello, Edith Storey, William Duncan, Syd Chaplin, Betty Compson, Tony Moreno, Alice Lake, Nell Shipman, Earl Williams, Mary Anderson and many others.

Having started in the days when one, two and three reelers were the staple films Mr. Lyons has hundreds of pictures to his credit but he was also one of the first cameramen to make five, six and seven reel features. Among these were "Mortmain" and "The Cave Man" in five and six reels, starring Robert Edeson; "The Dawn of Freedom," "Mr. Barnes of New York," "The Thirteenth Girl," etc., etc. "Black Beauty," the big Vitagraph production from the famous book of this name is one of Mr. Lyon's finest bits of cinematographic work. At the termination of his Vitagraph contract he went to Tulsa, Oklahoma, to film a series of Westerns for the Westart Film Company and he has just returned to Cameraformia after shooting ten of them.

Lieut. Lyons tells the writer that he longs for the army service and that he may return if he can see a future in it.

Just now he is contemplating a trip to Europe to look into the situation in England, France, Italy and Germany with the idea of making a connection if it looks good enough.

HERFORD T. COWLING

"WHO'S WHO IN AMERICA" will tell you all about Herford Tynes Cowling, A. S. C., but here is enough to introduce him to the readers of **THE AMERICAN**



CINEMATOGRAPHER. Mr. Cowling chose Suffolk, Virginia, for his birthplace and graduated from the Suffolk High School. In 1904 he began as an amateur photographer at Suffolk and has continuously worked at the profession ever since. His first work was in commercial laboratories and later in portraiture and he also had experience as a press photographer in

Norfolk, Baltimore and Washington, D. C. This led to him taking a civil service examination as photographer, which he passed and entered the U. S. Government service in 1910 attached to the Interior Department. In 1911 he introduced motion photography in the government service. In 1913 Mr. Cowling was promoted to be chief photographer of the U. S. Reclamation Service and while serving here he designed and installed many government laboratories covering a wide range of photography. At George Washington University he studied photo-chemistry in 1912-13 to prepare for special work. Mr. Cowling has conducted five photographic field expeditions for the Interior Department taking both still and motion pictures. In 1915 he photographed "See America First" and found time to be President of the Federal Photographic Society in 1915-16. In 1917 Mr. Cowling resigned his government position to accept a commission with Burton Holmes Lectures to photograph Paramount-Burton Holmes Travel Pictures. He went abroad in February, 1917, and before returning to the United States in February, 1919, he visited the South Seas, New Zealand, Australia, The Philippines, China, Japan, Formosa, Dutch East Indies, Siam, Federated Malay States, Straights Settlements.

In May, 1919, Mr. Cowling hurried to Europe and photographed the entire theatre of war in France, Belgium, Italy, Austria, Czecho-Slovakia, also Southern France, Algeria, Tunisia, Tangier, Sicily, Spain, Egypt, Palestine, Constantinople, the Italian Lakes, returning to the United States in September, 1920. The winter of 1920-21 he spent as technical director of the Burton-Holmes Laboratories and in 1921 made an expedition to Mexico, the Southwest U. S. and in August and September crossed the Grand Canyon.

TONY G. GAUDIO

THE good natured face that here looks out at you is Gaetano Gaudio, A. S. C., a son of Italy and known affectionately to his friends as Tony.



He is a brother of the late lamented Eugene Gaudio, the only deceased member of the A. S. C., and as popular in his day as Tony himself.

Tony, as the writer shall call him, is the son of one of Italy's foremost photographic artists and the boy was literally brought up in the studio where he learned at an early age to use the still camera and to de-

velop negatives in the darkroom. His father also gave him a liberal education in lenses, cameras, composition and the manipulation of lights so that when the time came to take up motion photography the young Tony had a head full of useful stuff to start with.

He sailed for America in 1906 and from the day of his landing until now he has been steadily employed in his profession, his first work in America being the making of song slides for Al. Simpson, this engagement lasting two years.

During 1908 he had full charge of the Vitagraph Laboratory in New York and went thence to the Carl Laemmle laboratory where he had complete charge of both positive and negative departments until perfectly organized when he was promoted to be studio manager and chief of cinematographers. This connection ended in 1912 when Mr. Gaudio went to Biograph where he made the Klaw & Erlanger special productions among which were "Strongheart," "Classmates," with Blanche Sweet and Marshall Nielan, "The Woman in Black," "The Cricket on the Hearth."

He filmed all of Harold Lockwood's first series of starring vehicles under direction of T. J. Balshofer and then photographed "The Unpardonable Sin," "In Old Kentucky," "The Kingdom of Her Dreams" with Marshall Nielan.

Mr. Gaudio's more recent work includes "Kismet" and a series of special features by J. L. Frothingham Productions including "A Bride of the Gods," "The Man Who Smiled," "A Pilgrim of the Night," etc.

His present engagement is with Norma Talmadge, at the United Studios.

NORBERT F. BRODIN

NORBERT F. BRODIN, A. S. C., is a product of the Los Angeles Polytechnic High School, which proves that the said L. A. P. H. C. is quite some school, for Norbert has been a success ever since they handed him his sheepskin.



It was six years ago that Mr. Brodin turned his talents to the cinematographic art, his first experience being at Columbia University, New York, where he was when the draft gently but firmly ushered him into the photographic division of the United States army.

After leaving the army he made connection with Goldwyn, his first feature picture being "Gay Lord Quex." This picture fixed young Mr. Brodin in his job, and there followed quickly "Going Some," a Rex Beach-Goldwyn, "Toby's Bow," "The Great Accident," "Officer 666," "Stop Thief," all starring Tom Moore; five Edgar comedies; "A Tale of Two Worlds," "The Grim Comedian," "The Man from Lost River," "The Sin Flood," "Grand Larceny," "A Blind Bargain," "Remembrances," the last a Rupert Hughes production.

Mr. Brodin's success at such an early age gives promise of a career of great brilliance and usefulness in his chosen profession.

JOHN ARNOLD

JOHN ARNOLD, A. S. C. is too modest to talk about himself, and as Viola Dana is away making personal appearances very little of John's past life could be learned.



Miss Dana is always ready to give a boost to her co-workers and if you ask her she'll tell you that there is only one cameraman in the world and that he is John Arnold.

Since the day the charming Viola stepped on the lot at Metro John Arnold was assigned her as cameraman and no other cinematographer has ever shot a scene of a Dana picture since that day. Among those are "Cinderella's Twin," "Blackmail," "The Willow Tree," "Dangerous to Men," "The Chorus Girl's Romance," "The Off-Shore Pirate," "Home Stuff," "The Match Breaker," "Life's Darn Funny," etc.

John Arnold is one of those consistently good operators who is sure of himself at all times and who always gets a picture no matter what the conditions. He is a member of the Board of Governors of the A. S. C. and a valued member of the organization.

BEN H. KLINE

BEN H. KLINE'S (A. S. C.) hair stands up that way because he sees Tom Mix do so many hair-raising acts of daring and heroism. Being constantly in danger of his life from reckless cowpunchers, bucking bronchos, stampeding steers, precarious set ups and other wild west perils Mr. Kline's life is just one thrill after another and most of 'em are calculated to strike terror to the heart and hair of the poor cameraman.

Ben Kline's first picture with Tom Mix was "Hands Off" and this was followed by "A Ridin' Romeo." He then went to Universal to photograph Frank Mayo in "Hitchin' Posts" and "The Red Lane," but Frank isn't any more of a peaceful character than Tom so Ben H. took his tripod and beat it back to the old home at the Fox farm.

"The Rough Diamond" was his next with Mix, followed in order by "The Big Town Rounder," "The Night Horseman," "The Road Demon," "Honorbound," "Trail-ing," "The Marriage Pit," etc., etc.

The filmer of western pictures must be almost as resourceful as the cameraman of the comedies, for he is called upon to shoot all kinds of rough stuff which requires precarious set ups and taxes the ingenuity of the cameraman to the utmost. He must, in fact, be a sort of photographic engineer able to get anything the crazy script calls for and some of these stunts are almost impossible to film.

Mr. Kline from long experience has become an expert in stunt and freak stuff and he could many an interesting tale unfold if he would consent to show his bag of tricks to the reading public, but he won't do it, so that's that.

P. S. Mr. Kline's cut was lost just before going to press, so you'll have to take our word for it that he wears his hair pompadour.

GEO. SCHNEIDERMAN

GEORGE SCHNEIDERMAN, A. S. C., has had charge of the great studio of the William Fox Company ever since the first camera began to purr on the Fox West Coast studio lot and he is there yet.

Mr. Schneiderman has handled every big production turned out by the Fox West Coast studio laboratories and this means such elaborate cinema spectacles as "Salome," "Cleopatra," "Carmen," "A Fool There Was," all with Theda Bara; "A Tale of Two Cities," "Les Miserables," "A Connecticut Yankee at King Arthur's Court," "Over the Hill," "Sheba" and many others.

In "Sheba" the laboratory work was not less notable than the cinematography for there were tints and tones in places that largely added to the art values of the film.

But Mr. Schneiderman loves the camera and, notwithstanding his manifold duties in the laboratory, he finds time to shoot an occasional picture.

"The Hell Ship" with Madlaine Traverse; "Just Pals," "Colorado Pluck," "Sunset Sprague" and "The Fast Mail," with Buck Jones; "Molly and I," "Love's Harvest," "The Little Wanderer," "Jackie," "Queenie," "The Flame of Youth," all with Shirley Mason; "Bare Knuckles," "The Saw Comes to Singing River," "Children of the Night," with William Russell, are examples of Mr. Schneiderman's latest camera work.

The subject of this little sketch came from a family of artists and scientists and Mr. Schneiderman has joined the two in his profession, for the man skilled in all branches of photography must be both an artist and scientist.

KARL BROWN

KARL BROWN, A. S. C., is a student with a passion to learn. He wants to know all there is appertaining to his profession believing that the only way to beat a game is to know all there is about it. When young Brown determined to make the photographic profession his lifework he decided to begin at the bottom.

Starting in the laboratory of Kinemacolor in the spring of 1912 Brown worked up in one year from helper through all departments to full charge of negative development. He remained six months longer until Kinemacolor went on the rocks and then went to Selig as still man. Here he worked with Colin Campbell in "The Spoilers." After six months of this he moved his cinematographic doll rags to the D. W. Griffith camp as assistant to G. W. (Billy) Bitzer. Two years of close association with this master and Bitzer equipped him for a bigger job and he was assigned to the department of experimentation where he had full charge and a free hand to pursue any line of research or develop any idea that might appear to have real photographic value. While in this department Mr. Brown produced every effect used in D. W. Griffith's productions from 1915 to 1920. In the former year he photographed his first picture as a first cameraman and in 1916 he signed a four-year contract, personal agreement, with Mr. Griffith. Two years later he left to join the army but was discharged in 1919 and returned to finish his contract with Griffith.

Mr. Brown held the second camera on "Intolerance," "Hearts of the World," "The Great Love," "A Romance of Happy Valley" and first on "Her Official Fathers" and "Battling Jane."

Upon completion of his Griffith contract he went to Allan Dwan for a picture and then to Lasky Studio where he has since been. Some of his Lasky pictures are "The City of Masks," "The Fourteenth Man," "The Life of the Party," "The Traveling Salesman," "The Dollar a Year Man," "Is Matrimony a Failure?" and the last two pictures made by Will Rogers after leaving Goldwyn.

Mr. Brown is a clever satirical writer and is one of the associate editors of THE AMERICAN CINEMATOGRAPHER.

FRANK B. GOOD

FRANK B. GOOD, A. S. C., is another wild west shooter who has trained his lenses on the festive gunman, the cowpuncher, the Indian, the stage driver, the cattle rustler, the road agent, the gambler, miner, cow girl and two gun hero until he can make a western with his eyes shut.

Mr. Good can shoot anything in the way of a scene as well as any other cinematographer that ever cranked a camera, but he has specialized in westerns and, with a sure fire star like Tom Mix to photograph, whose pictures have a world-wide circulation and go year in and year out, he has naturally become identified with the western picture.

Among others Mr. Good made with Mix "The Cyclone," "Desert Love," "The Terror," "Three Gold Coins," "The Untamed," etc.

With Buck Jones he filmed "The Big Punch," "Get Your Man," "The One Man Trail."

In shooting these westerns the cameraman is often called upon to place himself in a dangerous position in order to get a certain effect and Mr. Good tells of a situation in which he was placed where his life depended upon the perfect timing of a leap by Mix from one engine to another. Good had to shoot straight down between parallel railroad tracks so close together that he could not spread his tripod and had to remove his camera head and set it on a post.

Mix had to make his leap close to the camera and it had to be perfectly done. A miscalculation meant a collision with Good and the post with the attendant danger of being thrown under the wheels. When the shot was made Mix cleared all right, but Good was in such close quarters that the engines grazed his shirt sleeves as he cranked.

But Mr. Good will tell you that these little things are all in the day's work. They show, however, that a cameraman must be like the Roman sentry at Pompeii. Once set to his duty he is there to do it regardless of danger or what may happen. He must get the scene if it costs him his hide.

GILBERT WARRENTON

GILBERT WARRENTON, A. S. C., claims Paterson, New Jersey, as his birthplace, and March 7, 1894, the date. Being of the third generation of a theatrical family he may have inherited, not only their traditions, but much of his own art. As an actor, it is told, he was very happy when playing little boy parts but when they wanted him to do Little Eva he rebelled.

When eleven years old he was sent to school where he remained until finishing High School; then he entered upon his chosen vocation, in 1912, as assistant to Antone Najy with the Christie Company at Universal.

During the period of his apprenticeship he provided himself with all the theoretical and practical information obtainable to further his knowledge of the technic of the camera which he realized in its development would be almost boundless.

Universal sent him to Hawaii where he made some very excellent pictures, developing and printing the same. Later they selected him to go to the border during the Mexican trouble and the results he obtained earned him more advantageous offers which finally he accepted, going first to Triangle, then to the American and from there to the Fine Arts.

Then came his big opportunity with Frank Borzage and he went to the Cosmopolitan to film "Humoresque."

Since that time Mr. Warrenton has been associated with Famous-Players-Lasky and among other productions he has filmed "Playthings of Broadway," "Little Italy," "Dawn of the East," "Land of Hope" and "Hush Money." Alice Brady, Justine Johnston, Dorothy Dalton and others never looked better than on the films from his camera.

Mr. Warrenton is studious, alert and an artist, and he is credited with acknowledging that his ambition knows no limit. He is fortunate in having a mother like Mrs. Lule Warrenton, herself an expert motion picture technician, to inspire him in his work.

HARRY W. GERSTAD

HARRY W. GERSTAD, A. S. C., has had a varied experience in the movie game, but the experience he likes best to talk about (when one can get him to talk) is that he had filming the famous Fox series of kiddie pictures like "Jack and the Beanstalk," "Babes in the Woods" and "Aladdin and His Wonderful Lamp." These pictures gone, but never to be forgotten, were the first to exploit children on a large and spectacular scale.

Balboa had pioneered in "Little Mary Sunshine" with Baby Marie Osborne and followed that success with a series featuring Baby Marie and, later, Gloria Joy, but Fox was first to spend a fortune on films for children and Harry Gerstad was the fortunate man to photograph them.

These were the pictures that brought out such promising talent as Francis Carpenter, Virginia Corbin, Benjie Alexander, Mary Jane Irving, and many other clever children.

It was Mr. Gerstad's clever handling of the photographic values that made these pictures really great notwithstanding the vogue for kiddie pictures did not last. In "Jack and the Beanstalk" particularly Mr. Gerstad demonstrated what could be done with a motion camera in the hands of a cameramaster with a free hand to shoot according to his own ideas and not entirely the director's.

Mr. Gerstad went from the kiddies to Theda Bara, whom he photographed in her greatest Fox picture, "Salome," and following this he did "The Man from Bitter Root" with William Farnum. Later he photographed William Desmond in "Women Men Love," "The Broadway Cowboy," "Don't Leave your Husband," "The Fighting Man," etc.

Mr. Gerstad's early training was with Selig and he earned his spurs in "The Spoilers" and "The Rosary."

His present affiliation is with Ben Wilson at the Berwillia Studios.

FRED L. GRANVILLE

FRED LEROY GRANVILLE, A. S. C., like Bill Beckway, is a bloody Britisher by birth.

Fred Leroy first saw the light at Worton Hall, Isleworth, Middlesex, England. He became interested in photography when a little boy and it is still the passion of his life, but it was not until eight years ago that Jim Crosby, at the old Selig plant in Edendale, gave him his first instruction in the use of the motion camera. He was an apt pupil and very soon got his opportunity at Universal where he photographed two pictures for Tom Ricketts. Then followed in succession connections with Dick O'Brien, Alan Dwan and Charlie French, after which he went into the land of snow and ice to photograph "The Rescue of the Steffanson Arctic Expedition" and followed this with a series of North Eastern Siberian pictures.

Then followed "Liberty" with Henry McRae; "The Red Ace," Jack Jaccard; "Undine," Henry Otto; "Hearts of Humanity," Alan Holubar; "Pitfalls of a Great City," Frank Lloyd; "The Speed Maniac," Tom Mix; "Loot," William C. Dowlan; "Ambition," Holubar; then to G. B. Samuelson to photograph Peggy Hyland in "At the Mercy of Tiberius."

After several more pictures at Universal Mr. Granville went to England where he filmed "The Honeypot," "Love Maggy," "Sanity Jane" with the Countess Barcynska.

At this writing Mr. Granville is still in England with the Samuelson Film Company, producing at Worton Hall his birthplace.

JOHN F. SEITZ

JOHN F. SEITZ, A. S. C., is the student type of cinematographer and he is as quiet and self effacing as a cuckoo clock when it isn't cuckooing. If you want to know anything about Seitz you have to ask Roy Klaffki, John Arnold, Al Siegler or some of the other members of the Metro staff, for John is too busy doping out the next scene to talk about Seitz. For that matter all the A. S. C. cameramen are reticent, modest and not given to vain boastings. This is because they are masters of their profession and do not need self glorification to obscure inefficiency. But John F. Seitz is in a class by himself. Compared to John F. the oyster is an orator and the starfish a noisy roisterer, but he did loosen up enough to acknowledge that it was really he who photographed "The Four Horsemen of the Apocalypse."

This wonderful picture was a masterpiece of cinematography and it earned for Mr. Seitz a wide reputation. His work so impressed Director Rex Ingram that he asked that Mr. Seitz be assigned as chief cinematographer in the producing of "The Prisoner of Zenda" which is now nearing completion at Metro. If advance notices are to be relied upon this production is to add greatly, not only to the laurels of Mr. Seitz, but to those of Director Ingram who, the wise men say, has produced the master work of his career in "The Prisoner of Zenda."

A full list of Mr. Seitz's productions is not at hand but "Hearts Are Trumps," another Metro picture, "The Sagebrusher," a B. B. Hampton production, and others establish that the subject of this little sketch has a habit of turning out pictures of photographic quality.

HANS F. KOENEKAMP

H. F. KOENEKAMP, A. S. C., has a biographical sketch ten feet long but when a man photographs comedies and especially comedies with such a strenuous star as Larry Semon he has no time to be bothered with such frivolous and non-essential things.

If you are a Larry Semon fan, and a lot of very good people are, you no doubt have long ago arrived at the conclusion that Mr. Semon is carrying around *some* cameraman in his entourage and if you'll look further into the matter you may also find that this cameraman has quite a bit to do with Mr. Semon's popularity.

In these days the very life of a motion picture comedy may well depend upon the ability of the artist at the camera to get freak effects, stunt stuff and make the camera do tricks.

Normally the camera doesn't lie, but a clever cameraman can make it lie and thereby get a lot of laughs for a comedian that otherwise he might not get. The next time you see a comedy take note of this.

Mr. Semon is a world headliner at the laughsmith game, but if you'll ask him how much the camera helps him you'll be surprised.

Since affiliating with Vitagraph and Semon Mr. Koenekamp has photographed Mr. Semon in such famous comedies as "The Hick," "The Baker," "The Rent Collector," "The Sportsman," "The Stage Hand," "The Suitor," "The Grocery Clerk," "School Days," "The Sawmill," "The Fall Guy," "Mickey 50-50" and others.

WALTER LUNDIN

WALTER LUNDIN, A. S. C., will tell you that while it means a steady job to hitch your camera to such a star as Harold Lloyd, it also means a life of strenuousness and hardship.

To train with a comedian like the festive and daredevil Harold one must be a soldier, sailor, submarine diver, chimney sweep, steeplejack, structural iron worker, speed demon, mountaineer, dynamite mixer, stoker, balloonist, bridge builder, aviator, dog catcher and everything else that's dangerous.

On a platform rigged to the pilot of a locomotive running eighty miles an hour or tied to a swinging beam one hundred feet in the air, or lashed to the top plane of an airship is no place for a man with a weak heart and it is, therefore, sure that Mr. Lundin would easily pass an examination for life insurance if comedy cameramen were considered good risks.

Mr. Lundin's work with Lloyd speaks for itself. His photography is one of the delights of this young comedian's pictures and it has materially helped him to become the great drawing card that he is. Since joining the forces of the Hal Roach Studios Mr. Lundin has photographed Lloyd in "Number Please," "Now or Never," "Among Those Present," "High and Dizzy," "Captain Kid's Kids," "Never Weaken," "The Sailor Made Man" and others.

HENRY CRONJAGER

HENRY CRONJAGER, American Society of Cinematographers, is the veteran of the Society.

He turned to photography as early as 1893 and that was in the days "When You and I Were Young, Maggie." But Henry started when a mere boy so that doesn't mean that he is any older than we are and goodness knows that isn't old.

But let Henry tell it. Here is the memoranda from his own diary and you will note that Mr. Cronjager believes in being short and to the point. Passing over the place and date of his birth, early experiences, etc., he jumps right into the midst of things counting as naught all that part of his life before the camera came into it. Here then, in the order named, are the highlights of Mr. Cronjager's career to date:

Began photographic career 1893, apprenticeship leading New York portrait studios. Photographer Art Department, New York Edison Co. Demonstrating photo chemicals, United States, America. Europe's largest chemical house. Entered the motion picture industry through the courtesy of Frank L. Dyer, President of Thomas A. Edison Co. Was first camera man engaged for the New Edison Studio, Bronx, laboratory scientific work and special features touring United States, Canada and Cuba. Engaged with D. W. Griffith as first camera man at the opening of the new Biograph Studio with Billy Bitzer. Klaw & Erlanger big features, such as "Lord Chumley," "Road to Yesterday." "Three Musketeers." With British-American Film Co. of Montreal, Canada, photographing \$100,000 spectacular Indian feature. With American Film Co., Chicago, big features. With Reliance Company, big feature. Shubert-Hammerstein "The Correspondent," Ralph Ince. American Museum Natural History, scientific work; qualified and elected official photographer of the Crocer Land Expedition. Ed Warren production "Warfare of the Flesh." Metro Film Company, Christie Cabanne. International Film Co., William Randolph Hearst features. William Fox Company, big special features "The Callioux Case," "Life of General Pershing." Mary Pickford Company, "Daddy Long Legs." Famous Players-Lasky, Marguerite Clark. Marshall Neilan productions: "The Unpardonable Sin," "The River's End." Mary Pickford Company, "The Lovelight." Frances Marion, "Just Around the Corner," "Tol'able David."

H. LYMAN BROENING

H. LYMAN BROENING, A. S. C., in his twelve years of cinematoging has shot so many celebrities that a review of his pictures carries one through an art gallery of film history and awakens interesting memories of the past. Do you remember these: "Caprice," "In the Bishop's Carriage" with Mary Pickford; "A Lady of Quality" with Cecelia Loftus, "Chelsea 7750" with Henry E. Dixie; "Leah Kleshna" with Charlotta Wilson; "The Lost Paradise" with H. B. Warner; "Martha of the Lowlands" with Henrietta Crossman; "The County Chairman" with Maclyn Arbuckle; "The Conspiracy" with John Emerson; "The Dancing Girl" with Florence Reed; "David Harum" with William H. Crane; "The Rainbow Princess" with Ann Pennington; "The Lost Bridegroom" with John Barrymore; "The Mysterious Miss Terry" with Billie Burke; "The Lie" with Elsie Ferguson; "The Death Dance," "The Better Half" with Alice Brady; "The Forbidden City" with Norma Talmadge; "Wildflower," "The Pretty Sister of Jose," "Helene of the North," "Silks and Satins," "Miss George Washington," "Snow White," "Bab's Burglar," "Her Matinee Idol," "The Seven Swans," "Rich Man Poor Man," "Uncle Tom's Cabin," all with Marguerite Clark. All these pictures were Famous Players productions, Mr. Broening having had full charge of the camera department of this company's New York studio for six years.

He personally photographed practically all of Marguerite Clark's starring features and Mary Pickford's first big pictures. After leaving Famous Players he shot "The Spirit of Lafayette" for James Vincent and then went to International for Marion Davies' first two stellar vehicles. Allan Dwan then sent for H. Lyman to film "Soldiers of Fortune," and remained to picturize "The Luck of the Irish," "The Heart of a Fool" and "The Perfect Crime."

Mr. Broening is an adept in laboratory practice and knows it from perforating to final inspection. Also he is a writer of ability and a member of the Board of Editors of THE AMERICAN CINEMATOGRAPHER.

Mr. Broening filmed for the Monopol Film Company the first five reels made in California, "Carmen," "The Dead Secret," "Those Who Live in Glass Houses," "The Sins of the Fathers," etc.

CHESTER A. LYONS

CHESTER A. LYONS, A. S. C., is just beginning his ninth year as a cinematographer, and during those years has been a busy boy. He has practically never been idle since he first began to crank second camera on "Uncle Tom's Cabin" for the World Company, one of the first seven reelers ever made. Following this he went to Bermuda and filmed three four-reel pictures for the Victory Company, an unusual thing in those days when picture companies did little traveling.

He went to Eclair for twelve comedies and while there had some laboratory experience, but he returned to the camera when Horsley engaged him for a series of thirty animal pictures in two and five reels.

A brief engagement at National followed this, and then Mr. Lyons went to Ince for a long, long sojourn.

Here, after photographing Louise Glaum in two features and William Desmond in six, including "The Servant in the House," he was assigned to Charles Ray and remained with him until after the completion of "Red Hot Dollars." His first picture with Ray was "The Son of His Father" and he photographed this young star in twenty-four pictures before Ray and Ince came to the parting of the ways. You will recall some of these as "String Bean," "The Busher," "The Egg Crate Wallop," "Alarm Clock Andy," "Paris Green," "Homer Comes Home," "The Village Sleuth."

When Ray left Ince Chester Lyons packed up the old tripod and trotted along with his star to the Charles Ray studio where he photographed "Peaceful Valley," "45 Minutes from Broadway," "Sudden Jim," "Nineteen and Phyllis."

A proposition from International tempted him to New York where he is now photographing Alma Rubens and Marion Davies.

WM. J. BECKWAY

WILLIAM J. BECKWAY, A. S. C., was born in England, but you would never know it from his accent which proves that William J. came to his Uncle Sam at a nearly age and is now a naturalized citizen of the United States.

Mr. Beckway became interested in things cinematographic when he was still in rompers, but he didn't get into the game with a camera until about 1910 when he joined the staff of the Essanay Company at Chicago.

After a brief season there the Balboa company at Long Beach, California, bid for his services and he went there as chief cinematographer, a position he held until the closing of the Balboa studio in the spring of 1918.

During this time Mr. Beckway helped make famous such stars as Jackie Saunders, Ruth Roland, Baby Marie Osborne (Little Mary Sunshine), Lillian Lorraine, Marie Empress, Frank Mayo, Henry Walthall, Gloria Joy, Kathleen Clifford, Cullen Landis and many others.

After the suspension of Balboa Mr. Beckway turned his attention to photographic mechanics and designed a small motion camera to be used by amateurs. This camera used a film just one-half the width of the professional camera such as the Pathe, Prevo, Mitchell and others and it was equipped with attachments to develop and project, the entire outfit with tripod weighing no more than the tripod of a large camera. A part of this work was done by Mr. Beckway's partner at their shop in Chicago, but it has been laid aside temporarily awaiting the development of certain color and stereoscopic appliances.

Mr. Beckway spent nearly all of 1921 in Old Mexico as chief cinematographer with a company operating at Chapala, returning to Long Beach in November, where he is again at work at the old Balboa studio.

WALTER L. GRIFFIN

WALTER L. GRIFFIN, A. S. C., has been nine years following the cinematographic profession and eighteen months of that time were spent in the laboratory learning what to do with film after it is ground through the camera.

He did his kindergarten work with Universal where he served for two years before going to the Panama-Pacific International Exposition at San Francisco where he was in charge of laboratory and camera work for the Exposition Players' Corporation, official cinematographers of the exposition, 1905-06.

This work gave him varied experience and when the exposition closed Mr. Griffin immediately undertook a four months' engagement with the Denver Tourist Bureau making scenic and educational pictures in Colorado.

After this he went to the National for two years, one year as head cameraman, and while there photographed such well known productions as "The Invisible Government," "Inside the Lines," and "The Man of Bronze," featuring Lewis S. Stone, both David M. Hartford productions; "The Girl of My Dreams," starring Billie Rhodes; "The Long Lane's Turning," "The Boom-erang," "The Long Arm of Mannister," "Parted Curtains," "The Confession," all starring Henry Walthall; "Hearts and Masks" and "Nomads of the North," the latter an all star James Oliver Curwood production.

While at National Mr. Griffin also filmed twenty-five William Parsons comedies and was with this popular comedian and producer when he passed away. At present Mr. Griffin is on vacation.

ARTHUR EDESON

ARTHUR EDESON, A. S. C., who is called by the members the Beau Brummell of the Society, had nine years' experience in portrait studios in New York before he turned to cinematography as a profession. He had two years of chemistry and two in the laboratory before he was given a chance with the camera by the old Eclair Film Company of New York, thirteen years ago, so you see Mr. Edeson has a first-class equipment for his profession and he has used it to advantage in keeping at the front. Mr. Edeson's most talked of picture is Fairbanks' "The Three Musketeers," but he had achieved great success with Clara Kimball Young before joining the acrobatic Douglas. Miss Young never looked better than when before Edeson's camera and that probably accounts for his recall to the Young company after finishing "The Three Musketeers."

Some of Mr. Edeson's best known pictures with Miss Young are "Cheating Cheaters," "Eyes of Youth," "The Forbidden Woman," "For the Soul of Rafael," "Mid Channel," "Hush."

Madge Kennedy also owes much to Mr. Edeson's artistry. He made her look charming in "Baby Mine" and "Nearly Married."

Mr. Edeson's slogan is: "Be silent, watchful and turn the crank" and this is a good rule of conduct not only for cameramen but for any profession or business. It is his way of saying: "Shut up—and saw wood."

Mr. Edeson has just finished a production with Clara Kimball Young and is on vacation in the East awaiting orders for the next.

MARCEL LE PICARD

IT WAS in 1904, eighteen years ago, that Marcel Le Picard shouldered his Pathe and started out to shoot the festive scenic for Pathe Freres. He wandered through Europe and a large part of Africa shooting everything that came his way until the end of 1908 when, weary of chasing the elusive scenic, he went to New York and organized a photo-engraving company of which he was the active head for three years. But the camera called and Marcel left the laboratory and joined the Majestic Mutual Motion Picture Company which afterward became known as the Reliance.

It takes one back to old times to read the names of some of the fledglings Mr. Le Picard found in his casts in those days, and strange to say, all of them have stuck—Blanche Sweet, Mary Alden, Mae Marsh, Lillian and Dorothy Gish, Raoul Walsh, Francelia Billington, Jack Livingston, Robert Harron, Wallace Reid, George Seigman, Earle Fox, Miriam Cooper, Courtenay Foote, Donald Crisp.

In 1915 Mr. Le Picard went to South America to film publicity for the Argentine government and the next year he joined Universal where he photographed features starring Violet Mersereau, Effie Shannon, Louise Huff and others. He left there to film "The Daughter of the Gods" for Fox, at Jamaica, British West Indies, and then in '17-'18 joined with Ivan in which connection he filmed seventeen features with such well known players as Anna Nilsson, Barbara Castleton, Rita Jolivet, Milton Sills, Vincent Serrano, Zena Keefe, Grace Valentine and others.

From the latter part of 1918 to and including 1921 Mr. Le Picard's professional home was with Goldwyn both at Fort Lee and Culver City. In this service he photographed all of Madge Kennedy's starring vehicles at Fort Lee and all of Will Rogers' at Culver City.

When Rogers finished his contract with Goldwyn he engaged Mr. Le Picard to photograph three productions financed by himself only one of which, "The Roping Fool" has been released.

Mr. Le Picard is now co-directing with George Roeland for the Penn Picture Co., a newly organized concern with studios at Philadelphia.

STEPHEN S. NORTON

STEPHEN S. NORTON, A. S. C., now photographing Mary Anderson at the J. D. Hampton Studios, began his useful career as a cinematographer in New York City in charge of photography for H. C. Matthews, one of the old-time directors. In this connection he produced sixty pictures before joining Robert Z. Leonard, who was just then entering upon his successful career. Under Leonard's direction Mr. Norton photographed forty-five straight productions featuring such budding talent as Edna Maison, Hazel Buckham, Ella Hall, Allen Forrest and at times Mr. Leonard himself.

Following this engagement Mr. Norton decided to become a free lance and has since been at liberty very seldom. He photographed Carter De Haven in his first picture "The Wrong Door" and then went to Lois Weber to photograph Tyrone Power in "Where Are My Children?" "John Needham's Double," "The Eye of God;" also "There is No Place Like Home" and "Shoes."

After leaving Lois Weber he filmed "The Seekers" with Flora Parker; "The Primitive," "Memories" and "Little Dream Child" for Allan Holubar and then in succession the six child pictures directed by Mrs. Lule Warrenton; and pictures for E. Mason Hopper, Phillips Smalley, Douglas Girard and fourteen for Ruth Ann Baldwin; all these with such stars as Zoe Rae and Irene Hunt, Francelia Billington, Roy Stewart, Cleo Madison, Claire McDowell, Mignon Anderson, Ruth Clifford.

Mr. Norton was called to photograph the late Olive Thomas in "An Heiress for a Day," "The Follies Girl" and "Love's Prisoner." Then followed four pictures with J. W. McLaughlin featuring Pauline Starke, William Desmond, Josie Sedgwick, Mary Anderson, Jack Conley and others.

He photographed Alma Rubens in "Restless Souls," her first starring vehicle, and then made "A Peddler of Lies," with Frank Mayo and Ora Carew and "The Barrier of Breed" an all star production.

When Mary Anderson recently began production at the J. D. Hampton Studios Mr. Norton was called in as chief cinematographer and has just finished her last two releases, "Just Married" and "Blue Beard Junior." Mr. Norton has also photographed Charles Ray and Helen Holmes.

C. E. SCHOENBAUM

C. EDGAR SCHOENBAUM is one of the youngest members of the A. S. C. but he has a fine record to point to if he wasn't too modest to do it. It was about



seven years ago that C. E. started to learn the game as an assistant—a good place to start if a boy has the discretion to keep his mouth shut, his ears and eyes open and his mind alert. If with these things be combined a spirit of loyalty, sincerity, respect for one's teachers and a desire to help and to please, the novice is certain to become the master in time.

This was young

Schoenbaum. He graduated to second camera within a few months and in a little over a year was cranking at the premier set up. He had had two years in the lab. at negative developing and printing and so was well grounded in fundamentals when the big job came. Mr. Schoenbaum has been with Lasky almost ever since he started. He photographed Ethel Clayton in "The Girl Who Came Back," "Vicky Van" and "Woman's Weapons;" did a feature with Shirley Mason; "Fires of Faith," an all star; and then went to Hampton to photograph Jack Kerrigan in "The Best Man." Returning to Lasky, where he has been ever since, he photographed Bryant Washburn in ten straight features followed by the all star production "Held by the Enemy." This was followed by "Miss Hobbes," featuring Wanda Hawley, another with Washburn and then he was assigned to Wallace Reid for "The Charm School." He returned to Miss Clayton for "Sham" and since has been with Reid photographing "The Love Special," "Always Audacious," and other Reid successes. His latest works are "Too Much Speed," "The Champion" and "Across the Continent," the two latter under direction of Phil E. Rosen.

ROBERT S. DORAN

WILLIAM FILDEW

ROSS G. FISHER

GEORGE W. HILL

SAM LANDERS

KENNETH G. MacLEAN

ROY F. OVERBAUGH

HOMER A. SCOTT

R. W. WALTERS

Like the "Ninety and nine that safely lay in the shelter of the fold," all the other members of the A. S. C., save these nine alone, are represented by brief biographical sketches in this number of THE AMERICAN CINEMATOGRAPHER, but like the one lost sheep "in the hills away, far from the gates of gold," these nine left no available data in the archives of the Society from which the scribe could glean sufficient material for a sketch. However, it is enough to say that every name here is familiar to the fans of the whole wide world who go to see American pictures, and each man is not only an honor to his profession and a valued member of the American Society of Cinematographers, but is an artist in his line and has to his credit many notable cinematic productions.

The biographies of these cinematographers will appear in subsequent numbers of THE AMERICAN CINEMATOGRAPHER.

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Evans, Perry—With Mack Sennett Productions, Sennett Studio.
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Fisher, Ross C.—With Emory Johnson, United Studios.
Foster, Wm. C.—Protean Arts Picture.
Fowler, Harry M.—Eddie Polo, Florida.
Gaudio, Tony C.—With Joseph Schenck Prods—Norma Talmadge, United Studios.
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Jackman, Fred W.—Supervising Cinematographer, Mack Sennett Studio.
Klaffki, Roy H.—Director of Photography, Metro Studio.
Kline, Ben H.—
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Kull, Edward—Directing at Universal Studio.
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Landers, Sam—

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Polito, Sol—
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Siegler, Al—
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Stumar, Charles—With J. Parker Read, Thos. Ince Studio.
Thorpe, Harry—
Totheroh, Rollie H.—With Charlie Chaplin, Chaplin Studio.
Van Trees, James C.—With Wm. Desmond Taylor, Lasky Studio.
Walters, R. W.—Mack Sennett.
Warrenton, Gilbert—With Lasky Studio.
Whitman, Philip H.—With Universal Studio, Experimental Department.
Wilky, L. Guy—With William De Mille, Lasky Studio.
Wyckoff, Alvin—Director of Photography at Lasky Studio.

Dexter, G. R.—Attorney

Paley, William "Daddy"—Honorary Member

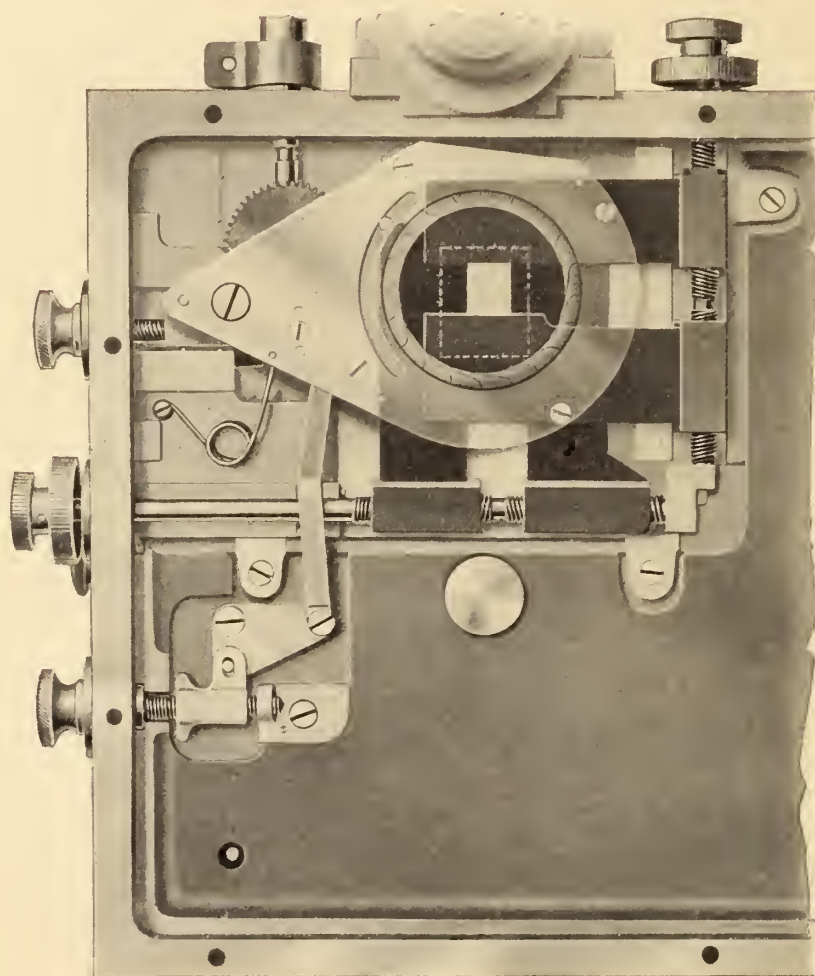
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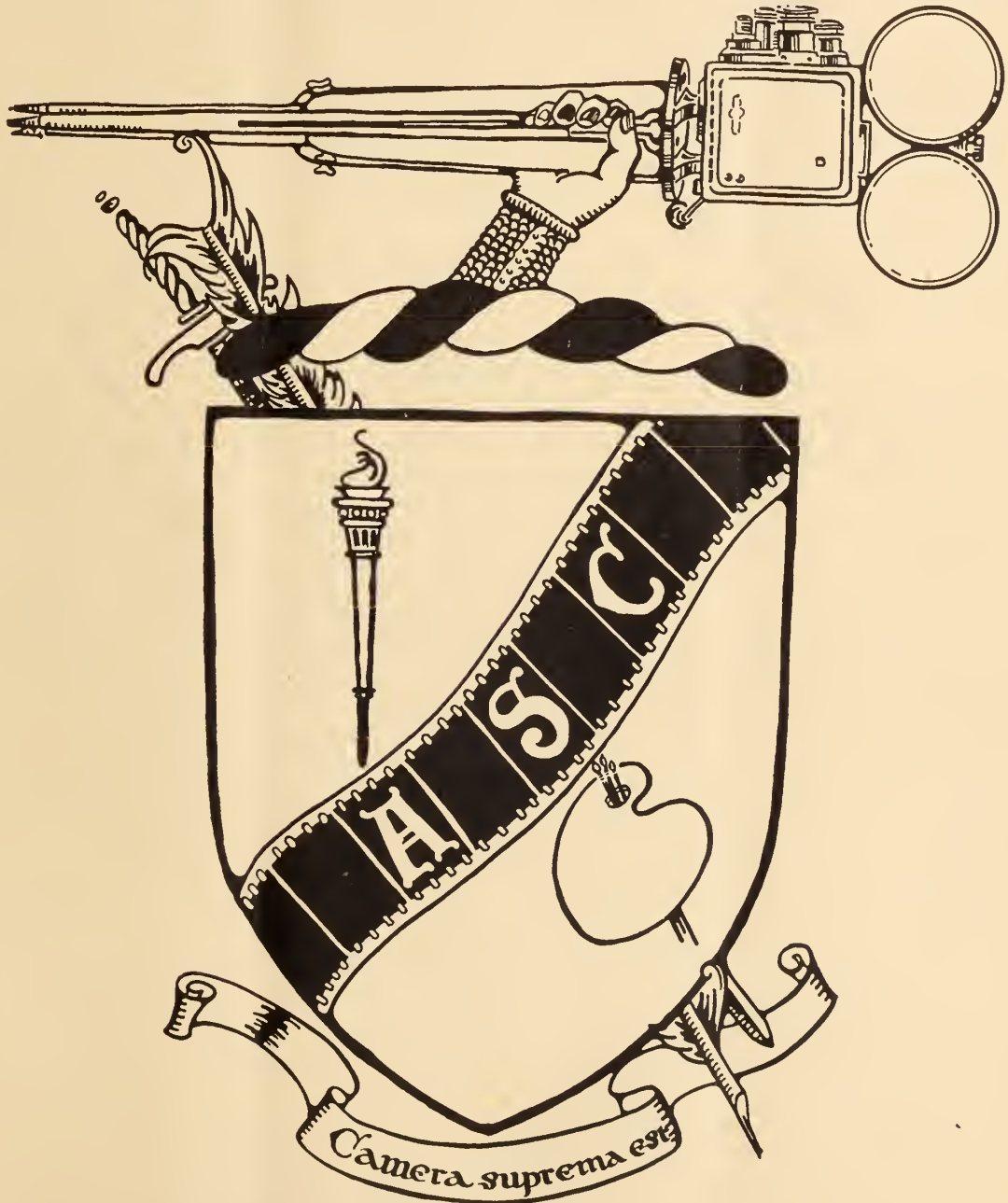
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The American CINEMATOGRAPHER

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"Loyalty Progress Art"

LEST WE FORGET

BY REQUEST of an Eastern correspondent THE AMERICAN CINEMATOGRAPHER here reprints excerpts from the article, "Fifty Thousand Censors," published in our issue of October 15, 1921:

WHAT THE MOTION PICTURE HAS DONE

"The moving picture has lengthened the lives of the old by giving them a new interest in life. The neighborhood theatre, easy of access from the home, is a blessing to the old people. It puts them in touch with the world and renews their youth.

"It helps the parents to keep up-to-date with the kiddies and keeps the family together in the evening. Boys and girls are not in mischief when at the picture show. If a picture be objectionable parents should keep the kiddies away from it.

"It has brought the ends of the earth together and made them acquainted so that the peoples of the world for the first time understand each other's needs. This is the greatest influence for world wide peace.

"It has made a tour of the world possible by staying at home. The film takes the fan everywhere and this broadens his mind and makes him a better citizen.

"It shows us how things are made and gives us an understanding of the tremendous cleverness of man. This stimulates interest in arts and crafts. People who habitually see pictures are better informed than people who taboo them.

"For a long time the church looked upon the film as a devil, but it has been found to be a great medium for good and now the churches are installing projection machines so rapidly that theatre managers have taken alarm. The film is used to illustrate sermons, in Sunday school work, in the missions, in propaganda, in entertainments and to earn money with.

"In educational work its usefulness has no limit. It is in all large schools, colleges and universities and has been found so much superior to the text book that educators look for it to revolutionize educational methods. Its use tends to quicken instruction and, therefore, to shorten the school and college terms and this brings girls and boys into the channels of production at an earlier age, the grand result being to lighten the economic burden of the world and greatly lessen poverty. Thomas A. Edison said recently that he could teach children more history in fifteen minutes with a film than they could learn in two weeks from a text book.

"It has vastly aided the healing sciences by spreading broadcast the knowledge of hygiene and sanitation and is

doing a great work of instruction in surgery and the care of the sick and insane.

"It helped win the world war by patriotic sentiment and it was one of the most powerful factors in selling Liberty Bonds and in putting over the various drives for relief funds.

"The motion picture theatre is the theatre of the common people and was the first form of high-class entertainment in reach of the great public. It took the greatest stars in the world into the small towns and put them in reach of all. Without the pictures they would never have been seen by the great majority of the people.

"It has developed a wealth of dramatic talent that would never have reached the stage and it has been a God send to hundreds of clever playerfolk who had been thrown into the scrap heap by the stage because of advancing years.

"It has encouraged and vivified all the arts.

"It has taken the fine old stage plays—long on the shelf—that otherwise always would have been lost to the masses and sent them into all the world at prices the people could pay.

"It has stimulated the drama, painting, sculpture, music, literature, poetry, dancing, by demanding all of these in its productions and by employing the greatest masters in all arts in the production of films and in the theatres.

"It has inculcated a taste for good music among the people and is rapidly destroying jazz because the people for the first time in their lives are given the best music at prices they can pay.

"It has stimulated every trade and especially the building trades and the liberal arts. Almost everything imaginable from fine art to a hiscuit; from an elephant to a mouse: from a city to a doll's house, is used in making pictures and the men and women employed in the arts and crafts that produce these things are used along with them.

"It has created many new professions as directors, art directors, technical directors, scenarists, cinematographers, cutters, editors, etc., etc.

"It has enriched authors by utilizing their old works and demanding their new ones.

"It employs a vast army of men and women in its manifold activities of production, distribution and exhibition and in the arts and crafts that feed it.

"It has touched the whole wide world and its touch has been to bless. And these are only a few of the good things the films have done."

The American Cinematographer

*The Voice of the Motion Picture Cameramen of America;
the men who make the pictures*

SILAS E. SNYDER, EDITOR

ASSOCIATE EDITORS—ALVIN WYCKOFF, H. LYMAN BROENING, KARL BROWN, PHILIP H. WHITMAN

An educational and instructive publication espousing progress and art in motion picture photography while fostering the industry

We cordially invite news articles along instructive and constructive lines of motion picture photography from our members and directors active in the motion picture industry. All articles for publication must be signed by name of writer.

Meetings of the American Society of Cinematographers are held every Monday evening in their rooms, suite 325 Markham Building. On the first and third Monday of each month the open meeting is held; and on the second and fourth the meeting of the Board of Governors.

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The A. S. C. and Educational Pictures

BY ORRIN G. COCKS

The National Committee for Better Films

THE organization is interested in bringing the skill and technical knowledge of motion picture men into closer touch with the numerous groups composing the American public who are anxious to place the idea of their organizations into motion picture form. At the present time there is no well organized method for pooling the knowledge necessary for the production of films for educational, social, industrial or religious purposes.

There are several distributing companies which use educational material. The larger ones are Pathe, Famous Players-Lasky, Fox, Universal, and Goldwyn. These have established sources of supply. Some of them have educational departments which are putting their material into available form and are beginning to meet the demands through some or all of their exchanges.

Certain companies specialize in educational material and seek business on a national-wide scale or on a regional basis. Some of these have corps of camera men at work in different parts of the world. They are Kineto, Educational Film Corporation, Visual Education Association of Chicago, the National Non-Theatrical Motion Pictures Inc., Fitzgerald & McElroy of Chicago making the Ford Educationals, Prizma, The Austin Texas Film Library and a Chicago group made up of the Atlas, Educational, New Era, Lea-Bel, etc. Some of these have extensive film libraries as has also Bray.

The National Academy of Visual Instruction, President for this year, F. W. Reynolds, University of Utah, buys some films for the Extension Divisions of many state universities. Most City Departments and Boards of Education want to rent school films in as accurate a form as possible with little thought as to their production and preparation. There is no business group or groups which have a sufficient supply and none as yet have been able to unite the users of school films in sufficient volume to carry on a big national business. Most film distributors of this class of product rely on the theatres for a large part of their profit. Necessarily with two classes of audiences in mind the resultant reels of film are made almost wholly for entertainment.

Besides the schools and colleges, there are other groups of users of the non-dramatic material. These are roughly, churches, community enterprises, industries, chambers of commerce, and custodial institutions. In the aggregate they bulk large. They are however not united in the purchase of material, in the kinds of pictures they want and in the treatment of subjects.

Quite rapidly opinion is crystallizing as to the material wanted. The old opposition based on ignorance and narrowness is giving way to a cordial recognition of motion picture values. There remains now to be developed booking agencies which will be ready, in an "honest-to-goodness" fashion to furnish good film stuff reasonably. For the production of this class of picture, namely that fitted for church, community, industrial, social and business purposes, fine cinematographers are required. The industrial pictures made by film specialists are usually good from the photographic angle. This

is not the case with many of the pictures taken for social, church and community groups.

In the near future some national social agencies, like the Red Cross and health groups are going to make many more pictures. This is true also of church missionary organizations. The right kind of picture tells their story better than they can themselves.

All these people are in the same boat. They know their subjects, but do not know how to translate their ideas into motion picture form, nor do they know who can do this important work. Just here is a crying need. The people who know how to get picture effects and to organize written ideas into smooth and effective film stories must get together with the other crowd of directors, social workers, business men and churchmen to do the job. Men with two diverse kinds of technical knowledge must work "hand in hand." The cameraman-director must be able to tell the other fellow how to combine in his picture interest with accuracy, organization of material, proportion and exclusion of the extraneous. Usually the man with educational and social ideas is so close to his work that he fails in part to understand what photographically will hit the audience he is anxious to impress.

It would be a great service if the American Society of Cinematographers could bring fine picture men into touch with the makers of non-theatrical material. It would be an equally fine service to help organize the distribution agencies of America to make available the splendid pictures which are being "shot" by the men who get such marvelous effects with their cameras.

Why is the Cooper Hewitt Lamp
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Milwaukee—Majestic Building
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Pittsburgh—Westinghouse Building
St. Louis—Central National Bank Bldg
Syracuse—University Building

ANNOUNCEMENT

Eugene B. Downing, of the Downing Process Laboratories, Los Angeles, has written a series of articles for THE AMERICAN CINEMATOGRAPHER on the general subject: "The Science of Creative and Constructive Photography," the first installment of which will appear in THE AMERICAN CINEMATOGRAPHER of issue March 1, 1922.

Mr. Downing will have some rather startling revelations to make and it is a foregone conclusion that his articles will arouse much discussion especially among cameramen and laboratory workers.

Mr. Downing will treat of his subject under five headings as follows:

1.

Light and Its Effective Properties in Photography.

2.

Camera Exposure and the Working Latitude of Motion Picture Negative Film.

3.

The Constructive Units for Picture Making by the Process of Photography.

4.

The Development of Films and Photo-chemical Operations in General.

5.

The Shadowgraph upon the Screen.

This series of articles will be of intense interest to everyone attached to the photographic branch of the motion picture industry and they are so written that the layman may find them readily understandable.

The articles constitute a comprehensive study of motion photography from camera to screen, embodying the results of new research and practice, and are in no sense exploitation of individual business.

Movies Have Smallest Police Record

Movie Industry Cleanest in the United States

A MEMBER of the A. S. C. recently pointed out to a wondering public that the motion picture industry had no police record. Since that time the Arbuckle and the Taylor cases have blemished the record, but in eight years, says the A. S. C., he has neither witnessed nor heard of any crime in the West Coast studios.

He declares that he has never heard of a case of riot, burglary, assault, murder, embezzlement, labor violence, or anything more serious than a quarrel between an actor and his wife, and that in eight years' intimate association with the business staffs, actor bodies and working people of seven studios, he has never seen an arrest, a woman insulted or a disgraceful happening on the lot.

Another A. S. C. estimates that during the eight years of his experience in pictures he has been in close association with forty thousand picture workers of all classes, and the worst he has seen in the way of disorder was one fist fight. He adds that the police blotters show practically no offenders from the studios, except for speeding, and few of these.

These men claim for the motion picture industry a cleaner record than any other industry, profession or business in the United States, and they call upon the world to successfully challenge this statement.

Ask the police. They keep the records.

Also divorces have been fewer in proportion. Ask the court clerks. They keep the records.

The greatest injustice has been done the movies by reporters bulletining as "movie stars" folk who get into trouble. Any extra girl or man who happens to get arrested at once becomes a "film favorite" or a star simply because the reporter knows such a statement will add to the interest of his story. Against this practice the whole industry protests.

A Letter from Mr. Clawson

WHEN you gave me the Harvey Exposure Meter I was a little skeptical about it, as I have tried all meters on the market and none of them would answer the purpose for motion picture work, as the scope is too broad. For instance, all camera men know by heart the exposures they come in contact with daily; but the freak lightings which only come up once in a great while, for instance, sunsets, until I used your meter I did not believe there was a meter which could possibly record the exposures correctly. But I tried this Harvey Meter and find that it checks even better than my experience has shown me was the proper exposure. Thanking you very much for introducing to me such a wonderful help.—L. Dal Clawson, A. S. C.

H.C. *Jacobsmeyer Co.*
HOLLY 482

TITLES

Art
Backgrounds

In Camerafornia

HERFORD TINES COWLING, A. S. C., of Paramount-Burton Holmes Travel Pictures, just back from Old Mexico, sends this by grapevine: "Returned from trip through Old Mexico filming Seeities and trying to look pleasant. Found American sameramen not popular down there—especially in the THIEVES MARKET of Mexico City, where I understand several Yank camera boys have had to flee for their camera's sake, friend Cornell being the last just before I arrived. Met Brother Bill Beckway down there, who gave me a real A. S. C. welcome. Can think of a good many places I'd rather go than to Mexico making films—f'instance among the head-hunters of Formosa. Got my biggest thrill down there when I tackled some innocent looking Mexican food and was ambushed by a whole flock of Chile secreted therein. Some minor thrills like blowing the rich creamy froth off a tall schooner of ORIZABA beer and thinking of the thirsty souls back in Camerafornia need not be mentioned. Advise my brothers going down below the line to get brother Beckway to tell 'em the ropes, 'cause they don't like us."

Steve Norton, A. S. C., has just returned from the Coachella Valley, where he filmed "The Widow's Mite," an A. G. Walker production with an all-star cast, A. G. Walker directing. No studio was required for this production, all interiors being made with either daylight or electric light in private homes, stores and public buildings. Not a set was used. Mr. Norton secured some remarkable effects by utilizing the coral reefs thrown up ages ago when the valley was the bottom of the sea. The Crouse-Davidge Laboratory handled this film.

Reginald Lyons, James Van Trees and John Arnold represented the American Society of Cinematographers at the funeral of William Desmond Taylor.

Secretary Phil Whitman, A. S. C., attended the ball by wireless. So did President Fred Jackman.

Dr. Elmore R. Walters said he would show pictures by wireless at the A. S. C. ball and he did.

Walter E. Lundin, A. S. C., has been elected president of the Hal E. Roach Laboratories.

Marked Improvement in Serials

BULLETIN NATIONAL BOARD OF REVIEW

WITHIN the past few months, members of the National Board of Review of Motion Pictures have noticed a decided effort on the part of producers to get away from the old form of chapter play with results that have more than justified the attempt and which may eventually see serials and series of pictures lifted from the general slump into which they had fallen and returned to the better houses.

When the first serials appeared, they were novelties calculated to bring the public to a high pitch of excitement one evening and then leave them there with promise of relief if they appeared at the theatre the same day the following week. Gradually as picture patrons became more and more acquainted with the mechanics of these serials, the efforts of the producers to create suspense drew nothing but laughter. Better houses then saw fit to discontinue the chapter plays although small theatres catering to patrons who sought the sensational still continued to book serials that were full of what the producers themselves termed "hokum."

However, in spite of the fact that the exhibitors who were handling the better run of pictures said, "no more serials," certain producers believed that the serial had its legitimate place in an evening of picture play entertainment, fully as legitimate as the serial stories in the national magazines, if only they could get the proper slant on the desires of the public and the exhibitor. And, strange to say, two producers, working at the same time from different angles of the problem have arrived at what appears to be the beginning of a new and better serial.

Towards the end of 1921, volunteer committees of the National Board of Review, sitting week in and week out in the review of pictures, began to find a note of real interest in two current serials. Besides the eventual thrills from the stunts performed. These were a Pathe and a Universal. * * * *

In spite of the talk of the coming of multiple reel serials—huge photoplays to be released in four or five chapters, it would appear that the ultimate in the serial will be a dignified chapter presentation of some great happening in history, an exploration or a story too long to treat in a single evening, told in two-reel episodes and which will rely on real interest in the subject rather than episodic suspense to hold its audience.

Editor The American Cinematographer—

Herewith find \$3.10 to pay for one year's subscription to The American Cinematographer. The extra ten cents is to pay for postage and packing on a replica of Rummydum, the God of Successful Days, which you promise to send at once to

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A Sign of the Times

*The Motion Picture Player Folk Are Turning
to Uplifting Study*

JUDGING by the number of Bibles, Unity, New Thought, Christian Science, Theosophical, Psychological and other religious, scientific, metaphysical and philosophical books lying around in dressing rooms and on sets at the motion picture studios nowadays, the actor body of cameraland is passing through what amounts to a metamorphosis.

Sure as you live, there is something happening among the actor folks, and that something is a spiritual uplift that gives promise of bigger and better things in the motion picture business.

Whereas, in former times, the player was wont to strum upon a ukulele or seek relaxation in a best seller, he may now be seen sitting in a sequestered nook within easy call of the director, seriously bent upon soaking up spiritual and mental pabulum from some religious or philosophical book.

Al and Ray Rockett, of the Rockett Film Corporation, say that religious and metaphysical study is a sign of the times in pictures, and that they welcome with pleasure players who are working along these line. In a recent picture the majority of their players were such students and the result was a superior picture.

What Has Become of—

HOMER SCOTT wants to know what has become of—
The old-fashioned star who "acted her head off" for \$75 per week?

The old-fashioned director who made good pictures for \$150 per?

The old-fashioned author who was glad to sell a story for \$500 and throw in a continuity?

The old-fashioned extra girl who didn't use rouge, lip sticks, brow pencils, perfume, cigarettes and rolled hose?

The lod-fashioned dime that used to pay admission to a good picture show?

The old-fashioned title that read—"The next reel will follow immediately"?

The old-fashioned slide that read—"The air in this theater is washed with Old Hootch Cleanser and fumigated with Rag Weed Balsam?"

The old-fashioned theater that had a phonograph out front to coax 'em to the ticket window?

The old-fashioned name, "Nickelodeon"?

And—but what's the use—



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Attention, Travel Yanks!

Motion Picture Laboratory in Jerusalem

By H. T. COWLING, A. S. C.

JERUSALEM may be old and it may seem to the average worker about the last place to establish a moving picture laboratory, but not so; they have "the bug" and away out there in the Near East (if you think it's near, think again) they have a full-fledged motion picture laboratory, drums 'n everything.

The fact that all the drinkable water in the Holy City is brought hundreds of miles from the Nile river, under the Suez canal, across a wilderness of sand and desert, in pipes laid by the British in their Palestine campaign against the Turks (praise Allenby), has made it possible not only to have a bounteous supply of good drinking



INTERIOR OF NEW FILM LABORATORY IN JERUSALEM

water, but sufficient to operate a motion picture laboratory.

One by one the Yank travel picture artists have filtered in and out of the Holy Land taking their allotted footage and returning to European cities to develop their takes, but not without leaving an impression on the courteous ones who patiently watched while the Yank cameramen stole their thunder and cashed in on it. But that's ancient history now, because those energetic souls in Jerusalem have decided that they are going to cash in on some of their own stuff and are preparing to film the whole wilderness from Gaza to Bethsheba.

The accompanying illustrations were received by the writer from the American Colony in Jerusalem to show the interior of their new laboratory.

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The Ball

THE Third Annual Ball of the American Society of Cinematographers was successfully staged at the Ambassador Hotel, Los Angeles, on the night of Saturday, February 4, 1922.

The attendance was large and the entertainment provided was unusually interesting especially the demonstration of the transmission of motion pictures by wireless under direction of the inventor, Dr. Elmore R. Walters, of the Kosmos Laboratories.

Max Fisher's Orchestra from the Ziegfeld Frolics, New York, under direction of the ebullient Max, himself, made music for the revellers, among whom were most of the stellar ornaments of Filmania.

The Kosloff dancers and the Broadway Quartet were features of the evening's entertainment and all things considered another success may be credited to the American Society of Cinematographers. All arrangements were under direction of Mr. Alvin Wyckoff, chairman of the ball committee.

The Taylor tragedy cast its sombre shadows across the fiesta and saddened the hearts of the assembled multitude, for Mr. Taylor was the personal friend of almost everyone there present.

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????????????

OUT of scores of questions about Will H. Hays and his plans and purposes fired at THE AMERICAN CINEMATOGRAPHER by lip service, letter, phone and telegraph during the past month just a few are culled. Can you answer any of them?

Who is Will H. Hays?

What is Will H. Hays?

What is he going to do?

Will he raise salaries?

Will he cut wages?

Is he to be the political fixer of the industry?

Is he an actor?

What pictures did he direct?

Why is Mr. Hays to be paid only \$150,000 a year when Mary Pickford gets \$10,000 a week?

Did they hire Mr. Hays to fight censorship?

Will Mr. Hays censor all the pictures produced?

Will Mr. Hays pass on all the stories before they are filmed?

Will he regulate production?

Is Mr. Hays a motion picture fan?

Does he believe in the future of the movies?

Will he close up some studios and open others?

Will he move the movies to New York?

Who is his favorite movie star?

What does he know about pictures?

Is Mr. Hays going to direct pictures?

Is he in favor of a tariff on pictures?

What will he do about foreign films?

Will he reduce admissions?

Will he increase admissions?

Has he a new plan for distribution of pictures?

Did he ever work in a studio?

What does he know about the production of motion pictures?

Will he have the power to "hire and fire"?

What legislation can he have passed to help the pictures?

Will he do away with the star system?

Will he have anything to do with the selection of stories to be filmed?

What will be his attitude toward independent producers?

Will he have anything to do with the business control of studios?

Will his duties be executive or advisory?

What will be his organization for control of the industry?

Will he be the dictator of the industry or will he have to answer to somebody else?

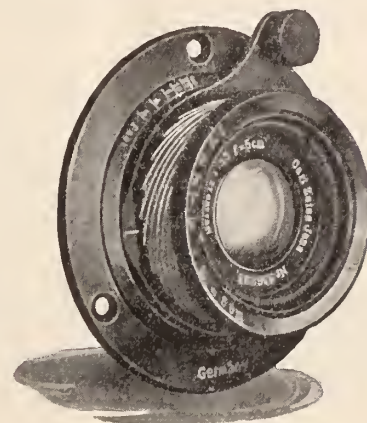
Will what he says go?

Will he act for those interests only which are signatory to his employment or will he be the champion of the entire industry?

Will he have power to adjudicate matters at issue between the various elements in the industry?

These and a thousand and one other questions have been hurled at THE CINEMATOGRAPHER and to each and every one it must be replied that it is very likely nobody

but Mr. Hays, himself, can answer satisfactorily any one of them. One thing, however, may be relied upon as a statement of fact and be banked upon to the limit and that is that whatever Will H. Hays does or does not do HE WILL NOT BE A FIGUREHEAD. Drive a nail here!



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How Community Theatres Help the Movies

THE community theatres of the country—that is, the real community theatres—the ones that employ unprofessional talent—are coming to the help of the motion pictures in that they are helping to cause a demand for better pictures. An independent producer who holds his previews in Pasadena, California, says that he would rather have the favorable verdict of a community like Pasadena on one of his pictures than boosts from the reviewers of the metropolitan centers. His reason is that ideals formed by habitual attendance at community theatres like that of Pasadena, which has won nation-wide celebrity, make the picture goers more discriminative and put taste upon a higher plane than may be found in the more cosmopolitan centers, where the community spirit, as expressed in the drama, is unknown.

In Memoriam

William Desmond Taylor

"No farther seek his merits to disclose,
"Or draw his frailties from their dread abode;
"(There they alike in trembling hope repose),
"The bosom of his father and his God."

—From Gray's Elegy.

To Laboratory Men

The task of enlisting the interest of the laboratories in THE AMERICAN CINEMATOGRAPHER'S proposed new laboratory department in time for this issue proved to be too great and indulgence is therefore begged until arrangements can be perfected.

Since announcing that THE AMERICAN CINEMATOGRAPHER would devote particular attention and much space to the laboratories and to laboratory workers, research and product, enthusiastic endorsements and assurances of support have been received from all parts of the country and the most distinguished laboratory men in the United States have voluntarily offered co-operation. It shall be the purpose of THE AMERICAN CINEMATOGRAPHER to make the Laboratory Department the liveliest thing in the industry and once again we not only cordially invite but urge all laboratory owners and operatives to contribute to this department technical articles, research stories, news, personal matter, interesting photographs, etc., etc.

Do it now so that you and your laboratory may be represented in the first issue which will be either that of March 1 or March 15, 1922.

The American Society of
Cinematographers

WHAT ABOUT THE OTHER EIGHTY-FIVE MILLIONS?

THE statement often has been made that an average of 20,000,000 people attend the motion picture theatres every day in the United States and the estimate is probably not far from correct.

Now twenty millions is a lot of people and the movies have pointed with pride to this great patronage so long that it seems to have become a fixed standard of attendance.

With twenty millions tucked away in their pockets as a dependable clientele it does not seem to have occurred to anybody that any great effort should be made to "sell" the pictures to the people.

But how about that other 85,000,000 of people in our fair land who do not attend the motion picture theatres—who in short have not been "sold on the movies?"

An average attendance of one out of five does not constitute a popular movement toward the screen especially when the population is growing and the ratio is not increasing.

A 20,000,000 following is probably the greatest clientele of any kind in history, but so long as 85,000,000 hold aloof there is work to be done and there should be no further pointing with pride until at least fifty per cent of that 85,000,000 are brought into the fold.

It therefore behooves the motion picture workers of the nation to amalgamate themselves into one great, irresistible selling force and sell the movies to the majority of the people of the United States and then to the whole world.

In these days even religion has to be "sold" to the people. In truth God would be a stranger to many people if He were not sold to them through a highly trained selling force specializing in the propagation of religious thought. And it is well so, for the open vision that enables the

light of His presence to be carried to those in the darkness of ignorance is the salvation of the world.

Now Mr. Will H. Hays, soon to be Grand Mogul of the motion pictures, is a good salesman. He sold the people of the United States on the Republican party and did it in a workman-like manner so, while we are finding jobs for Mr. Hays, why not make him General Sales Agent of the movies to direct the movie hosts in the work of selling the pictures to the people?

Let's organize the entire industry into one tremendous sales force, with an emblem and a slogan and, after setting our house in order, move forward in one irresistible phalanx and sell the pictures to the 85,000,000 people who still persist in remaining strangers to the glories of the silver screen.

Hitherto the motion picture industry has been as a great sprawling infant—easy game for all who might desire either to exploit or to attack it and it will not soon be anything more unless all elements of the industry be amalgamated into one harmonious and correlated whole, for the interests of one element are the interests of all—and this means producers, stars, actors, directors, cinematographers, artists, technicians, laboratory workers, stage hands, authors, scenarioists, publicity writers, financial agents, exhibitors, theatre employees, distributors, exchange men, salesmen, extra people, and allied artists, professions and industries.

And there isn't any time to lose. Just let every individual member of this great art-industry get it into his heart right now that he is responsible for conditions that obtain in the industry and that it is up to him to resolve himself into a committee of one to **SELL THE MOVIES TO THE PEOPLE AND BRING IN THOSE OTHER EIGHTY-FIVE MILLIONS!**

A Little Patience Please

SAID Director Lloyd Ingraham the other day:

"I said five years ago that when the housecleaning came the reformers and censors were so vociferously advocating it would be done inside the industry and by the people running it and not by outsiders, and so it has proved to be.

The housecleaning is here. Healthy ideals are prevailing, vision is enlarging, inefficiency and waste are being eliminated, business methods are being applied, commonplace mediocrity in production is giving place to artistic excellence and men are now seeking permanence.

The picture of the future will be a picture made with a purpose, embodying the verities of art and drama and having in it an active element of helpfulness. Of course there has been much the matter with the pictures, but for the love of Euripides, Sophocles, Aeschylus, Shakespeare and all the masters of drama, give the pictures a chance!

They are very, very young, but look how far they have come in twenty years! The stage is 2500 years old—nay it is, more likely, 25,000 years old—and yet every year sees it improve! In all justice let the critic consider *how far we have come*—not how far we have to go. What will the pictures be twenty-five years hence?

It would be a poor prophet who could not see their glory and growth as viewed in the light of their past progress. It is said that the first motion picture ever made was a simple scene of a horse eating hay. Contrast that against such a production as "Way Down East" and a hundred others I might name and you will begin to get an ante-past of the glorious future of the poor out-cursed motion pictures. Now, altogether. Let's be patient."



JACKSON J. ROSE. A. S. C.

And the first Bell & Howell camera made (No. 1). This photograph was taken at Essanay Studio in 1910

Why Not A Film Conference

THE editorial leader in a German motion picture trade journal just received at the office of THE AMERICAN CINEMATOGRAPHER hands it out in so many words that "the future of the German motion picture industry lies beyond the sea," meaning, of course, America.

Why America? Because, the editorial goes on to say, the German industry cannot hope to find help in neighboring countries and the United States has been its best customer to date. The German paper views with alarm the idea of a high protective tariff in America erected against German films, for such a tariff under prevailing conditions would spell stagnation, if not the ruin, of the German industry. On the other hand, the erection in the United States of a high tariff operating as an embargo against foreign films will undoubtedly call forth retaliation abroad with the result that the foreign market for American films will be wiped out.

Why not handle the matter as suggested by THE AMERICAN CINEMATOGRAPHER almost a year ago—along lines of reciprocity according to the methods so successfully used by James G. Blaine many years ago.

Here, it appears is an opportunity for an international film conference to determine the needs of all countries producing films and evolve plans for co-operation and reciprocity.

This is in no wise raising a voice in favor of German films. As THE AMERICAN CINEMATOGRAPHER sees it, neither the German nor any other foreign films are now or ever will be serious competition to American films. It is on the other hand a suggestion to conserve the foreign market to American films, for in this as in all other international matters a spirit of give and take must be inculcated to preserve the balance of affairs.

Things That Should Be Censorea

CERTAIN brands of home brew.

Dirty paper currency.

Laws and ordinances that are not enforced.

Many close ups of certain posey stars.

Editors to whom all screen players are "stars" especially when the player is mixed up in any sort of trouble.

The Western story that makes every "hero" a killer.

The stage partisan who is always knocking the pictures.

Ask About Us

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Jimmy the Assistant

Them Awful Movie People

ACCORDING to movie history, there aint no proverb which has worked out truer than that gag about giving a dog a black eye and then shooting him. The people of the movie industry is sure in a awful hole. It's got to the point where if a movie actor buys a pencil from a blind man the noospapers try to make out that the actor is a hop-head, and that the pencil is full of dope, instead of lead.

Here's poor Billy Taylor (God rest him!), as square a guy as you'd want to know, gets bumped off, and the first thing that the dear benevolent press does is to try to make out like he's the worst kind of a citizen. Why show respect for the dead, if you can sell a few extra editions? All it costs is the wreckage of a few dozen decent people's reputations.

The funny part of it all is that the noospapers aint entirely to blame. The troo fault lies with that large perportion of the public which loves scandal better than any dope fiend ever loved his needle. They has a keener appetight for filth than a starved buzzard. Nacherally, with a sure fire audience like this, the press aint going to overlook no bets when theres dirt to be dished.

To me, this tendency on the part of a otherwise fair-play loving people is the proving of the rool of exepshuns. The American people would gladly take any bird they caught framing a prize fight and decorate the walls with his remains. A fixed world series means curtains if the fixers is caught. But take a perfectly respectable lady who happens to earn her living in the Movie industry, and she is fair game for any accusation, true or not, that is likely to cause the sale of a few extra papers. The idee is to accuse in six-inch scare heads, and retract the next day, or as soon as the fake is generally known, somewhere way back on the sixteenth page, next to the stock stuff about the three-legged calf.

Of course, there aint no smoke unless there's something combusting, as the saying goes, and it's perfectly troo that theres been some awful raw things pulled by movie people. Without you changed human nature, it couldn't hardly be otherwise. Wherever money is to be got you is bound to find a lot of disreperable people of both denominations, which is perfectly willing to sell anything they got, including their souls, for some of that money.

When there was easy money floating around in California and Alaska during the gold strikes, the prospect of getting in on it attracted a large number of gentlemen (and ladies, too, I understand), whose moral strukture wasn't all that could be desired. Well, for the lucky ones which strike it rich, the gold fields was a joke compared to the movie business as it stands today, and we has amongst our midst the same camp-followers, along with their friends and relashuns, that disgraced the mining camps.

We has the same gamblers, which has shaved off their black mustashes and put their Prince Alberts into storage. They're selling stock for the Knock-Em-Dead Feature Film Corporation, incorporated under the laws of the State of Indigence, garunteed to make a million dollars for every dime invested. We has the old guy, or his

type, that used to run the Last Chance Saloon. He makes genuine Old Crow, bottled in bond, out of tobacco juice and nitro-glycerine, which he sells for 25 smackers a quart. We has some of the ladies, who, having put their short skirts in moth-balls for a while, spends all her en-ergies trying to get something on some successful director so she can live on hush money. Theres a lady out on probation now who might be able to tell how this didn't work out very well when she tried it on a certain actor who got into trouble and had the nerve to fight back.

In addishun to these perfeshionals, we has the usual number of amachours who hangs around hoping to get into the game, and clean up for themselves. Meanwhile, they tries to impress people by being noisy, vulgar and otherwise Bohemian, so as to prove they is real Movie people. They loves to make disturbances in cafes, and brag loudly about how drunk they was the night before, and speak with off-hand familiarity of "Mary and Doug," and "Connie," and all that kind of stuff, and, if they ever do get any dough, to buy eye-torcherer cars with no mufflers, and see how often they can get pinched, for the publicity of it. The female of this speshies is the kind which causes most of the scandal in Moviedom. Poor little things, they is most of them good straight little girls which is trying desprit hard to get ahead, and has adopted this misconsepshun of being "perfeshional" and "bohemian" and all that, in order to impress. Sometimes they falls into a bum combination of the former gambler, former dance-hall lady, and former saloon keeper, and then the cultivated effort to be a "good fellow" ends in thousands of good, respectable, God-fearing American families smacking their lips over the latest Movie orgy.

It seems like all artistic perfessions attracts this kind of scum. The stage aint free from it, and the artist's studio has it's little skelingtons. A mistaken idea of easy money is the answer. I say mistaken, because anybody that thinks success and the money which comes with it, in any of these perfessions, is easy, is entitled to another think.

Movie people as a class aint a bit more bad than any other class of people. They is fair game for scandal sheets, that's all, and it's always open season.

Anything, anyhow, and anyway that scandal can be made of the Movie people is exploitied to the limit. Take this latest murder case, frinstance. There has been dirty insinyoashuns made against not only the victim, but everybody he has even a nodding acquaintance with. y' might say. You would think the real object of the noospaper and other inquiry would be to find who nicked him, but no—not them! Publish all his privut correspondence and try to blacken him—that's the idea! I wonder how many men in private life, respected and honored by all, could have their private secret doings investigated like that, and come out as clean as he has? Not very many!

Human nachur is the same all over the world, and it aint altered or affected by the perfeshun the indyvidual happens to belong to. A square shooter is square, even if he is a lawyer. A skunk by any other name has the same perfume, even if he happens to be a minister. And because the filth loving public chooses to pick out the skunks in the movie business and make them repersenta-

(Concluded on Page 14)

National Non-Theatrical Exchanges Release Burton Holmes *"History of the United States"*

HARRY LEVEY, president of National Non-Theatrical motion Pictures, Inc., announces the release this week for school use of the entire United States a series of Burton Holmes films. The series numbers twenty-six reels of History, Geography, Civics and Industries of the United States. By means of such films the child not only sees America first, but learns something about the industries of this country, the National Forests and Parks and how people in other sections live and work and play.

There are carefully edited and titled reels on the following subjects: "The Cliff Dwellers of America," "Grand Canyon of Arizona," "Felling Big Trees in the Giant Forests of California," "Summer Days Near San Diego," "Going Some in San Francisco," "The Fire Fighting Forest Rangers of Arizona," "How California Harvests Wheat," "Fruitful Florida," "Palm Beach and Miami," "In the High Sierras," "An Oregonian Niagara," "Catching and Canning Oregon Salmon," "To the Summit of Mt. Hood," "Geysers of the Yellowstone," "Wonders of the Yellowstone," "Canning Time in California," "In Glacier Park," "Across the Grand Canyon," "Going to the Sun in Glacier Park," "Santa Fe, the City Different," "Nature's Contrasts," "Marvelous Manhattan," "On the Farm Where the Food Comes From," "The Boys' Pig Club," "A Day with the West Point Cadets" and "Our Middies at Annapolis."

HISTORY AND GEOGRAPHY FILMS

The first reel in the History and Geography series, "The Cliff Dwellers of America," shows the home of the early Indians, those "First Americans" who lived in their homes in the cliffs—forerunners of the modern apartment house long before Columbus discovered there was such a country as America. These cliff dwellings and pueblos, found in New Mexico and Arizona, the centers of tourist and romantic interest, have been studied by archaeologists and books written on the subject, one of the most interesting being "The Delight Makers," by the well-known archaeologist Bandelier, which gives fascinating pictures of these aboriginal inhabitants.

"THE GRAND CANYON"

What child that sees with his own eyes the Grand Canyon of Arizona, one of the wonders of the modern world, will ever forget what a canyon is? A whole lesson on Geography and Geology can be woven around this reel, which takes the student not only to the canyon, but down its mile and an eighth of depth, down dizzy trails which plunge into and through the very crust of the earth—down to where the Colorado River rages through the granite.

INDUSTRIES OF THE UNITED STATES

Lumbering on a gigantic scale can be studied in a manner in which it will never be forgotten if the lesson be woven around the film "Felling Big Trees in the Giant Forests of California," which shows every process from the time the giant tree is cut down until it is transformed into lumber and shoots and chutes to the railroad many miles away.

The orange industry, which is a growing one, can be

studied in the reel "Summer Days Near San Diego," in which the vast orange groves near Riverside are shown.

The Swine Industry is a most important one. The United States is today producing more pigs than any other country in the world. How boys can become future captains of this industry can be studied to advantage in "The Boys' Pig Club," a most excellent film of its kind.

CIVIC FILMS

The National Parks and Forests belong to the children and grownups of the Nation, being administered for the people by the National government. The child who "Goes to the Sun in Glacier Park," with Burton Holmes, will learn that this particular park was created a national playground in 1910; that camping places are provided; that the streams are stocked with fish, roads and trails built, all for his use and enjoyment. Such films are excellently adapted for classes in civics and make good Americanization subjects.

"Fire Fighting Forest Rangers" is not only a spectacular film showing a real forest fire, but also shows what the U. S. Government does through the Forest Service to protect the National Forests, which belong to the people of these United States.

The civic classes will also find worth while the reels "A Day with the West Point Cadets" and "Our Middies at Annapolis."

A day at West Point well repays every patriotic American, for it is not only a spot of great historic and traditional interest, but an institution of national importance. Here the student of American History or of Civics, will see young officers in the making and all the work and drill and play of their daily lives.

The life at Annapolis is equally hard and strenuous. Every student must learn to do those things which he will later command others to do. An excellent lesson for every student to learn!

FILMS WITH A LITERARY TENDENCY

The classes in literature are not entirely forgotten, "Nature's Contrasts," showing beautiful New England snow scenes contrasted with scenes in the tropics, is titled with excerpts from Whittier and Emerson. A clever English teacher whose class had been studying Whittier's "Snowbound" used this reel, quizzing the students on what titles had been taken from the poem and asking the students to complete the quotations. It not only made an excellent memory lesson, but gave the students the atmosphere of the poem and stimulated the imagination.

Jimmy the Assistant

(Continued from Page 13)

tive of the whole class, a whole lot of innercent people suffer for it.

If you want to see how this works out, I can prove it definitely by a scientific demonstrashun. Take a glass of pure distilled water, and carefully examine it. It's all right, aint it? All right! Now carefully add one drop of ink, and observe the result. See the point? Thanks! I thought you would.

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The American CINEMATOGRAPHER

VOL. 2, NO. 28

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Give Us A Place To Stand And We Will Film The Universe

To All Our Readers

With this issue THE AMERICAN CINEMATOGRAPHER ceases to be a semi-monthly publication and will make its appearance April first as a monthly.

This change has been brought about by order of the Board of Governors of the American Society of Cinematographers, publishers of THE AMERICAN CINEMATOGRAPHER, with the purpose, not only, of bettering and enlarging the scope of the publication, but of meeting the preferences of its readers and advertisers, the great majority of whom prefer a monthly service especially in the case of a technical magazine such as THE AMERICAN CINEMATOGRAPHER is designed to be.

The extension of the period of publication will enable the Board of Editors to devote more time to the selection and preparation of technical subjects to the end that the technical worker in motion pictures may find in these pages that help which will enable him to become more efficient in his work.

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The American Cinematographer

*The Voice of the Motion Picture Cameramen of America;
the men who make the pictures*

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We cordially invite news articles along instructive and constructive lines of motion picture photography from our members and directors active in the motion picture industry. All articles for publication must be signed by name of writer.

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GRAUMAN'S—"The World's Champion." Photographed by Chas. E. Schoenbaum, member of the A. S. C.

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Cinematoging In Old Mexico

The Yank Cameraman Versus the Manana Spirit and Gets the Worst of It

By H. T. COWLING, A. S. C.

THE Mexican people in general, or those who happen to think about it at all, hold the Yank "cinematog" boys more or less responsible for a goodly portion of the so-called bad impressions that they suppose we "Gringos" have of our southern sister republic, and I dare say they are right to a small degree; not through any fault on the part of our camera travelers who have naturally enough been attracted by and photographed the things that were uncommon to their public and which they considered to be of the greatest general interest to those wanting to see Mexico from an entertainment point of view. But these things happen to be for the most part those particular phases of life and customs in Mexico that the Mexican people would least like to have exploited, and while this is more or less true of any foreign country, it is especially true of Mexico where the people fail to see the joke or entertainment side of the question from the cameraboy's point of view.

This was the reason the Mexican government established their so-called Bureau of Motion Picture censorship—there were some other minor reasons involving a personal element—but this was the chief reason admitted by all and condemned by none in Mexico. And this is the condition the cameraman has to face in Mexico today. When I went south to shoot the Manana land for Burton Holmes recently I was told that the prejudice against the moving picture cameraman had somewhat subsided. It might have, but if so I am mighty glad the governor did not send me down to Tampico before.

Anyway it was bad enough when I was there on this recent trip, and I must say that, not even among Mohamadans or certain Chinese who have religious scruples against being photographed, have I ever encountered such an antagonistic spirit by any people as a whole as there was in Mexico toward the Yank cameraman. In many countries the government and local official regulations prohibit photographing for one reason or another, but as a general rule the people themselves are either with you and enter into the spirit of the thing, or they care nothing about it.

But not so in Mexico! Getting an official permit, which is the first requirement, is easy, provided you apply for same a sufficient number of years in advance or can muster some perfectly good "influence" on short notice (see last paragraph for how), then you are ready to shoot. You have the official sanction and then your troubles begin because your film will have to be censored before it leaves Mexico; by whom I never found out. I was told upon good authority that there *was* a censor, but as no appropriations had been made for her salary, the censorship did not function and your cause "failed to march" as the French would say.

One Camerafoornian told me his stuff had been in custody of the bureau over nine months and he had yet failed to find out *who* was head of the bureau, but he did confide to me that if he had to wait much longer he was going to take out naturalization papers and apply for the job himself without salary in order to get his stuff

through. I think he is in Mexico City yet, but I won't mention his name because it may delay his game.

There are ways of getting around this as I will tell you later, but that's not the greatest of the cameraboy's troubles. Each and every citizen knowing of the censorship law constitutes himself a board of inquiry to know *WHY* you are photographing this or that particular scene to be shown **ALL OVER THE WORLD** as descriptive of Mexico, and to what advantage it would be to Mexico—and here we have their "pet peave" which is the Thieves' Market. It seems that the first thing they tell visitors about in the way of interesting places is the Thieves' Market, and the cameraboy decides to run down and make a few shots there while he's getting his bearings and that's where he puts his foot right into the worst place of the whole lot.

Now the Thieves' Market is nothing in the world but a long, dark, arcade-like bazaar where all the old junk worth classifying is sorted and resold to the public; and 'tis said that a great many stolen articles can be found there and repurchased by the owners, hence its name. It is the first thing they tell you about and the last thing they want photographed.

And then here are the bull fights; pulque making and drinking; the early morning vegetable market at the

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Viga Canal; the floating vegetable gardens of Xochimilco; the lottery venders; itinerant peons from the country; public letter writers in the streets. All of these interesting things look good to the boys who are looking for action and human interest, especially if they are selling it by the foot, but try if you will to explain to these enquiring souls WHY, OH WHY you photograph these things in preference to the fine macadamized Boulevard de Independence, or the Alameda, their favorite park, or the Calle de Francisco Madero and the artistic monuments erected to their national heroes.

Then there's the old Independence bell on the palace, the beautiful lake in the Bosque at Chapultepec, their National White House, and even a monument to George Washington and Charles VI—yes, why picture a dirty vegetable or flower market with its country peons, picturesque sombreros, throngs making and eating tortillas, enchiladas and what-nots with their varicolored and picturesque costumes from every province in the country, combined with a fine native setting of adobe buildings and semi-tropical scenery when one can, *for the asking*, have pictures of the nice dapper looking students from the Medical College who will even dress up for the occasion.

I was led to this college three times by prominent Mexicans who wanted to be sure I filmed it. Explain to them IF YOU CAN why the American public would not become breathlessly excited over a moving picture film of the well which supplied Mexico City with water during the revolution when Zapata the bandit approached the city and cut off their water supply or why it is not particularly interesting to grind off a whole reel on the Sunday morning Paseo which is a weekly parade of the city's best motor cars and their *present owners* (no telling who will own them after the next revolution). I'll admit I failed to satisfy their questions—I didn't dare.

As to the way out—there is one. You can save yourself a lot of trouble by getting an official "squire" or censor-interpreter to accompany you and censor-at-the-crank. He will help sooth the offended ones who have been educated in their inquisitiveness by a series of cartoon drawings published in the local newspapers depicting the American cameramen in the act of filming the Thieves' Market, or other undesirable locations, with large print captions "So This Is Mexico."

One Mexico City paper ran a series of such drawings during a dull "gringo hatred" period once and the climate has been unhealthy for yank-cameraboys ever since. I said you can have a "squire"—yes, but you will have to pay—pay—pay and even if you should be so lucky as I was to get one that was a real help your negative ought not to cost you more than three dollars a foot, edited at the crank. Of course there's not much profit if you have to *sell* for less—edited in New York plus duty. The "squire" I had on the Tampico trip spent exactly twenty-eight hundred pesos (\$1400) in fourteen days; exactly one hundred bucks a day was our bill. He was a Lieutenant Colonel assigned from the army and one of the most generous dispositions I ever met. When it came to spending money he was THERE. When he worked he was a wonderful help, but a Lieutenant Colonel must not be rousted out before ten in the morning or disturbed during the siesta hour (1 to 3) or kept out for late sunsets as there are official functions to attend and the trick of it was I could not shoot without him

unless of course, I wanted to go through the censorship plan and take up a perpetual residence in Mexico City. Well sir, that bird ran me flat broke in exactly ten days and I even had to hock the camera with the American Consul for a hundred until Mr. Holmes, who was arriving on the next steamer, could wire me cash enough to carry on. B. H. took one look at the Lieutenant Colonel's expense account and booked us all home on the next boat.

In Mexico City I ran into Cornell who was shooting Mexico also. He had just shot the Thieves Market the week before and was still all het up about the experience



Mr. Cowling Shooting Indians in Mexico

he had (I believe he will call it experience). Yes, I shot the Thieves Market, too, but then again I can run faster than Cornell and I had the Lieutenant Colonel with me to argue my case while I ran. So much for how they like us in Mexico. I won't say they will not be more friendly toward us when the "Gringo" campaign dies out, but I, for one, know of more fertile fields where it requires less arguing and there is less feeling that you are not wanted, than in Mexico.

Mexico has untold picture possibilities for interesting film subjects and to all the Boys going to Mexico I wish good luck.

H. T. C.

Let Bill Do It

PHYSICALLY Will H. Hays is not a giant, but his shoulders, measured by ability, are broad and strong; therefore, a disposition is manifesting in some quarters to pass all the hard jobs up to him. "Let Bill do it," is the slogan among the shirkers nowadays, but it isn't going to get very far. In the past, Mr. Hays has shown a disposition to tell people where to get off when they attempted obstructive tactics with him, and non-cooperators will find that Bill is looking to them for help instead of assuming the job of official goat. The best way to help the industry right now is to help Mr. Hays.

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HOLLY 482

TITLES
Art
Backgrounds

In Camerafornia

BY MISTAKE Mr. George Schneiderman, A. S. C., was given credit for the camera work on "The Queen of Sheba" in the February 1 edition of THE AMERICAN CINEMATOGRAPHER. John W. Boyle and Otto G. Brautigam were the photographers.

Steve Smith, A. S. C., is photographing "The Shaughraun" for Vitagraph. This good old Irish play will star Pat O'Malley, Pauline Starke and others. David Smith is directing. Steve says he is getting a kick out of watching the extras trying to kid the director that they were born on the ould sod and therefore eligible to play in the picture.

John Seitz, A. S. C., has finished the camera work on "The Prisoner of Zenda," Metro's big production, with Rex Ingram directing.

Rene Guissart, A. S. C., chief cinematographer for the Alliance Film Corporation, St. Margarets-on-Thames, Middlesex, England, will finish the camera work on Balfe's "Bohemian Girl" about March 10. Mr. Guissart writes that the production will be a sensation when screened. Among the celebrated players in the cast are Miss Ellen Terry, Gladys Cooper, C. Aubrey Smith, Henry Vibart, Ivor Novello, Constance Collier and others.

Ben Reynolds, A. S. C., was not given screen credit for filming "Foolish Wives," but the whole world knows he was the chief cinematographer on the job. William Daniels held the second camera. The photography of "Foolish Wives" was the outstanding feature of the production and without such artistic treatment as Reynolds gave it the picture would not have achieved the greatness Von Stroheim is credited with. All honor to the director, but don't forget to give the modest cameraman the credit due him.

Karl Brown, A. S. C., is in San Francisco cinematographing on a Lasky production.

Fred M. Jackman, president of the A. S. C., has finished the serial he has been directing for Hal Roach, of which Ruth Roland is the star. Director Jackman shot the final scenes of the big picture at Truckee where he and half his company were stricken with the influenza.

Phil Rosen, A. S. C., of the Lasky company, will direct Betty Compson in her next Paramount starring vehicle.

A Gift to the Industry

OUR statistician figures that the cameramen of the industry are contributing, through reductions in salary, the price of one big feature picture every week (the exact figure is \$60,000). Fifty-two pictures a year as a present to the industry! Wonder what other element in the industry has done half so well.

Resolution

WHEREAS, certain unfavorable publicity has been and now is being given to the motion picture industry; and

Whereas, the said publicity is wholly and entirely groundless and unfounded and is creating an unwarranted and odious name for the motion picture industry, which industry is the fifth largest industry in the United States of America; and

Whereas, the Electrical Illuminating Engineers' Society is comprised of citizens of the United States of America who are actively engaged in the motion picture industry; now, therefore, be it

Resolved, that we, the members of the Electrical Illuminating Engineers' Society, in regular meeting assembled, pledge the support of our organization and its individuals to the correcting of false and erroneous publicity now being spread broadcast concerning said motion picture industry by unscrupulous, selfish and malignant interests.

Attested: Secretary Joe C. Reynolds.

G. E. MacCormack, president, Charles Ray Studio.

Howard M. Ewing, vice-president, Minerva Pictures Corporation.

Roland F. Daggy, Universal Studios.

W. L. Pheeters, Universal Studios.

Gene Shour, Universal Studios.

R. E. Nauman, Louis B. Mayer Studio.

Joe C. Reynolds, Fox Film Corporation.

Harry D. Brown, Universal Studios.

Phil Coats, Vitagraph Film Company.

W. Johnson, Pickford Studios.

E. V. Morris, Hal Roach Studios.

Bert Wayne, Fairbanks Studios.

W. Lenahan, Marshall Neilan.

L. Kolb, Goldwyn Film Company.

F. N. Murphy, Warner Brothers' Studios.

R. Hostetter, Cinema Studio Supply.

W. Strahm, United Studios.

R. Hanck, Thomas H. Ince Studios.

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The Cameraman In the Middle West

BY R. DOUGLAS HARRISON

EVERYWHERE we go nowadays to see important events, the moving picture cameraman is on the job, bringing the news to thousands, as the newspaper reporters have done in the past. In years just gone by, we have been furnished with our latest news by the leading weeklies such as Pathe, Kinograms, etc. The Middle West of our country, furnishing its quota of these news events along with the rest, carried this idea forward. Now today, particularly in this territory, we have overstepped this idea until we see an event in the morning and then when we attend the local picture palace, at night, we see the event moving before our eyes. Few realize what has taken place during that day, how the cameraman was on the job, how the laboratory expert, the cameraman's co-worker, continued the good work, and finally the projectionist flashes the views in action before our eyes.

The day Marshal Foch appeared in Battle Creek, Michigan, motion pictures were taken of the train arriving, speech making, etc., and that same night these views were shown to the anxious throngs who had seen the events of the morning, as well as those who were unable to attend. All this done in a city of 30,000 people in the Middle West where most people think that the making of movies is never heard of. Service like this might be expected with the facilities of New York or Hollywood, but in the Middle West it proves that the industry is striving forward too. This stunt was put over by the writer who is putting forth every effort to feature the advancement of the cinema to the masses.

Another deal was put over in the Middle West not over a week ago. When the Capitol Theatre, Detroit, opened to over 5,000 people moving pictures were taken of the crowds in front of the theatre, also of the audience on the start of the performance. When the show ended, this self-same audience saw themselves on the screen. This again shows what can be accomplished in this territory, the heart of the Middle West.

This is approximately the center of our country, east and west, and is the logical place for the producer, aiding him in putting his wares before the people with greater rapidity than now, thus eliminating the process of shipping across the entire continent to the main office in New York. The scenery is here, everything from a palatial estate to a backwood scene. The climate is here too. What if there is a little snow now and then. Cannot a love scene be put on with it snowing. Too much summer scenery is like eating mince pie all of the time. Apple pie is good for a change. So the Middle West is here for the producer, and with proper backing and support, it could become the center of the motion picture industry.

The Price

The subscription price of THE AMERICAN CINEMATOGRAPHER will remain at \$3.00 per year after the change to a monthly, but the price of a single issue will be 25 cents on the news stands. The size of the magazine will be doubled.

Rate the Cameraman

What Percentage of the Picture Should be Credited to the Man Who Photographs It?

WHILE discussing the merits and demerits of a recent sensational release a noted Los Angeles reviewer said:

"The photography was easily 50 per cent of the picture."

The opinion was of value because it was voiced by a man whose long experience entitles him to be accredited as an expert and a judge and, as other experts seemed largely to share his view, THE AMERICAN CINEMATOGRAPHER decided to make a referendum to its readers and determine on what side the preponderance of opinion lay as to the percentage of credit due the cameraman in a production where all elements are above the average.

Of course each picture should be judged separately—should stand or fall according to its merits when it is under review, but in a case like that of the cameraman (he appearing to be a fixed and indispensable element of a picture) it should not be difficult to generalize and to arrive at a reasonable estimate of his value to a picture.

As a general proposition, then, what, in your opinion, is the percentage of value of the cameraman to the picture?

Is it ten per cent, or twenty-five per cent, or fifty or sixty-five, more or less?

There are about 650 words in a solid column of THE AMERICAN CINEMATOGRAPHER. Write 500 words and set forth your opinion as to the cameraman's value to the picture. Rate him and tell why.

The best answer will be awarded \$10.00 in gold by the Board of Governors of the American Society of Cinematographers and will be published in THE AMERICAN CINEMATOGRAPHER of issue May 1. Contest closes April 15, 1922.

From this contest all cameramen are barred.

First All Star Ever Made

OTIS HARLAN was one of the first "all star" cast ever to appear in motion pictures.

This was in 1904, just eighteen years ago, and in those days the motion picture was in its swaddling clothes. The big stage production that year was "The Vanderbilt Cup" and the picture Harlan tells about was used between the prologue and the first act. Elsie Janis and Aubrey Bouccicault shared honors with Harlan and the picture made a tremendous hit. The action was something like this:

Otis, Aubrey and Elsie were in an automobile (fancy the auto of 1904) driving along a country road. They pass a farmer driving a horse and give him the merry ha-ha! They go on a short distance and the auto breaks down, then the farmer passes them and hands back the glad guffaw. Otis calls this a censorproof picture. Hugh Ford directed it and it was made in New York City.

You'll Be Surprised

Don't miss THE CINEMATOGRAPHER for April. It will be big and good.

How Much Are We Worth?

Is the Artist As Worthy of His Hire As the Laborer, Or Is His Compensation Merely Arbitrary?

By JOHN LEEZER, A. S. C.

IN THESE days of specializing, human endeavor tends toward many vocations, but for convenience let us consider only four general divisions: Professional men,



JOHN LEEZER, A. S. C.

mechanics, merchants and artists. A man is a mechanic because he seems best fitted for that kind of work. If he paints beautiful pictures, makes wonderful photographs, or has won fame because of his work in marble, we call him an artist. The motion picture photographer belongs to this class of workers.

He knows considerable about other lines of work, but he spends the most time at the thing he likes best and is so classified.

He is not only classified as an artist, but he must be one in every sense of the word—first, last and all the time. The bigger the man, inside, I mean, the greater artist will he be, but an artist is not an artist unless he can express himself.

A man says he is a farmer. How do we know? Another may say he is an architect. How shall we know? If a man be an artist, he has already, by some such medium as the brush, lens or chisel, proven it. Those who can afford to give expression to their artistic sense, solely for the pleasure they derive, are few. Compensation is a wonderful incentive to artistic expression. So the question naturally arises, what are the efforts of an artist worth?

Values are supposed to be determined by supply and demand. If you have talent to sell or real estate or a goat, it is worth what you can get for it. The man with brains offers them for sale in the open market and they are sold to the highest bidder. No one is going to pay a portrait photographer fifty dollars for a dozen 8x10s unless he thinks they are worth it—at least, not many. If the portrait artist is satisfied that the photographs are worth fifty dollars, but is unable to get it, is he justified in reducing the price? Before we decide, whether he is or not let us go a little farther into the matter.

We must not forget that we are discussing the class of human beings called artists. The artist does not sit or stand at a machine all day long, turning out a part of a shoe, a hat or a watch. Such an operator puts no part of himself into what he produces. The machine does it;

he is a machine man, but what you see on the canvas, on the photo mount, or in the marble, is a part of the man or woman whose work it is.

The Indian believes that something has gone from him into his photograph, otherwise it would not look like him, so we recognize the artist in his work, because of the personality stamped upon it. We know it is a Remington without seeing the name. This comparison between the mechanic and the artist has been made to demonstrate how little they have in common that would indicate what their labor is worth. The wages of the mechanic are determined by comparison. His wage is standard at so much per hour. The compensation of the artist on the other hand is not arrived at by comparison. Even the work of modern painters varies in price. Some portrait photographers get ten, fifteen and twenty dollars



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per print. But is the artist justified in taking less than he thinks his product is worth? There is, to our mind, but one answer. He is not.

It may be well to consider at this time one or two conclusions we have arrived at concerning the producer. The pictures he exhibits give us a good idea of what he demands in photography, and it varies considerably. Most producers get what they want in stories, directors, actors and photographers so, if a producer employs an artist to photograph his productions, it must be because he wants that kind of photography. What other conclusion can we come to? The producers represent the open market in which the artist-photographer offers his services. There are not so many producers as there were at one time, but that is no reason why the photographer should take less for his labor than he thinks it is worth.

Loyalty is a good word so far as words go, but there must be some difference of opinion as to what the word means, in the motion picture industry in any event. To my way of thinking loyalty begets loyalty, or should, but try as hard as I may I am unable to recall even one instance when loyalty ever got the best of a dollar. You may know of cases where it has. I hope you do, but I don't. Loyalty for loyalty's sake is a wonderful virtue, but extremely rare.

Reports indicate that the industry has grown wonderfully in the past ten years. What caused it? Stories, acting, directing? It would be very discouraging indeed to think that there had been no improvement in these three important departments, but the quiet, unassuming, conscientious artist-photographer is in the main most responsible for the high plane of usefulness the motion picture has reached. But have you heard him making any noise about it? You could not, even with the most sensitive receiving apparatus the wireless expert has yet devised.

What is the most important thing about any structure? The foundation, of course. What is the foundation of this business? Photography! On the whole, I should say that the photographer bears a rather important relation to the industry, but what compensation has he had? Usually the more important or responsible a position the greater the compensation. The following ratio is a fair example of real conditions. Directors' salary, 600.00; Star, 1,000.00; Photographer, 250.00. No matter what the conditions, the ratio remains the same.

The motion picture photographer, as well as any

Be Fair to Hollywood

From the Christian Science Monitor, February 14, 1922

BURKE'S ignorance of "the method of drawing up an indictment against a whole people" seems not to be shared by a large section of the American press. Condemning a nation for the faults of a few, putting a peaceful rural town into the class of Sodom and Gomorrah, because a small, but socially notorious section of its residents enliven the columns of those newspapers which specialize in scandal and crime, is a too common editorial practice.

Just at present the victim is Hollywood, a garden suburb of Los Angeles, nestling at the foot of the mountains, and sending shoots of trim white villas and brilliant semi-tropical gardens up into the deep and winding cañons. Nature did about all in her power for Hollywood, and man, by the exercise of skill in architecture and gardening, has charmingly diversified the countryside. Every prospect there pleases, and, despite the clamor of an excited press, only a few men are vile.

The other day an Illinois hamlet, in a fit of self-righteous reprobation, demanded of the Post Office Department that its name of Hollywood be changed. Clinging to the outskirts of Chicago, it felt that its atmosphere of sweetness and light might suffer in the esteem of the world if it became confused with the suburb of Los Angeles. The Illinoisans are over squeamish. Towns are not so easily confused. Paris, Ky., pursues its placid course unvexed by the things which occur in the capital of France, while London, Ont., never gives the casual visitor the sense of being in the modern Babylon.

The fact is that the California Hollywood is one of the garden spots of the world, with a climate comparable to that of the Riviera, and lacking only age in development to make it rival that French pleasure ground. * * * Indeed, nowhere in the world are youth and happy family life better served than in this California town where the artfully designed courts of bungalows, the palm-shaded streets, and the brilliant hues of the flowers on every hand seem intended for the setting of beautiful and well-ordered lives. Hollywood's only failings have been thrust upon her by Broadway.

The Job Will Chase the Man

LET the cameraman be of good cheer. The job will be chasing the man before many more moons have slipped into the eternal night. Russia, Siberia, Egypt, China and India are rapidly awakening to the lure of the films and they will be calling the American cameraman to photograph their pictures for them. They will want to make pictures "on their own" and to produce in their own countries for their own people. There's a reason why they will want cameramen educated in American studios—they are the camera-masters of the world and their photography is in a class by itself.

other artist, must decide what he will ask for his labor. If he can not get it or, in other words, if the law of supply and demand does not operate to his advantage, he can take up something else until such time as he may conscientiously work as an artist again. So far as we know there may be rag pickers who cannot afford to paint pictures.



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A perfect lens for high speed photography.

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In barrel with iris diaphragm



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ROCHESTER, N. Y.

The April Cinematographer

The American Cinematographer in making its bow as a monthly publication on April 1, 1922, will offer a program of real entertainment and useful interest to its readers.

Among other features there will be:

Another letter from **Jimmy the Assistant**, right off the bat, on a subject of timely interest.

A new department of **"Pans and Tilts,"** by Phil H. Whitman, A. S. C., of interest to all cameramen.

The second installment of Eugene B. Downing's article entitled, **"Camera Exposure and the Working Latitude of Motion Picture Negative Film."**

The first paper of a serial article on lenses which will treat of the subject exhaustively and which is designed to run several months. The editorial arrangement of this series will be in the capable hands of Mr. Karl Brown, A. S. C.

"Wayang-Wayang," by Herford Tines Cowling, A. S. C., the most traveled cameraman in the world, chief of cinematography for Burton Holmes-Paramount. This story tells of filmless movies of the Orient more than one thousand years old. It is amazing and of wondrous interest. It will be embellished with many illustrations.

"Shooting Amidst the Giants," by H. Lyman Broening, A. S. C., a sketch of the California redwoods.

An authoritative article on the financing of motion pictures by a financier whose knowledge is first hand.

News of the laboratories and laboratory people.

Something about **"The Society of Motion Picture Engineers."**

And this isn't all there is. There is a lot more and it's all good.

Why is the Cooper Hewitt Lamp "Standard Equipment" in the Studio ?

ASK THE MANAGER:

"He knows—he knows—he knows"

He says: "Because they are the cheapest to operate and maintain. They require the least attention and renewals. They satisfy the whole outfit, from the Director 'stars,' and cameraman down to the electricians and stage carpenters. They make it possible for me to get perfectly uniform work, and that of the highest quality, at any hour of the day or night. The remarkable growth of the moving picture industry is due in no small measure to the use of Cooper Hewitt's."



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Detroit—Ford Building
Los Angeles—Kearney Engineering Corp.
Milwaukee—Marine Building
Philadelphia—Drexel Building

Pittsburgh—Werning House Building
St. Louis—Central National Bank Bldg
Syracuse—University Building

Mr. Rothacker's New Book

ANOTHER of Watterson R. Rothacker's books on motion picture advertising is just off the press. Advertising men, who have seen advance proofs of the book, say it is the most comprehensive contribution ever made to the motion picture shelf of Advertising's library. It is considerably more comprehensive than any of the author's previous writings on film advertising.

Among advertising men Mr. Rothacker is regarded as a foremost authority in the film advertising field. He was the pioneer specialist in motion picture advertising and wrote the first book ever published on that medium.

While the book deals with the science of screen advertising in a technical manner, it is by no means lofty brow stuff. It is entertainingly easy to read and beautifully illustrated.

During the war at a conference of advertising men Mr. Rothacker was asked how motion pictures could be used in keeping up the morale of the Yanks in France. Mr. Rothacker evolved the "Miles of Smiles" idea. Leading newspapers all over the country got behind the idea with the result that thousands of homesick doughboys "over there" saw movies of the loved ones at home.

Mr. Rothacker produced advertising pictures a number of years before entering the film laboratory field. He has not permitted his Chicago plant or the Rothacker-Aller Laboratories of Los Angeles to interfere with his personal contact with the Rothacker practical picture organization. He asserts furthermore that the laboratories he is going to build in London and New York will never "alienate" him from the advertising field in which he was the trail blazer.

Give Us Something Different

*Why Not a Prize for the Best and Most Original Story,
Photography and Direction of the Year*

"THE Theatre of the Bat," an organization of Russian vaudeville artists, has taken New York by storm because it is offering to the jaded Gothamites something not only artistic but *different*. And these same Gothamites are standing up on their seats and shouting their delight more because of the novelty or difference than of the superb artistry of the players and their offerings.

These Russians seem able to teach us a lot of things and if we be wise we will sit at their feet long enough to appropriate some of their thunder. And their thunder is good. Pavlowa has certainly shown us a new world in the dance; the Russian opera company gives us something different in grand opera; a young Russian stage technician has amazed us with his new methods of set building and lighting; and now come the Bats and with artistry, novelty and surprise make us scream our heads off at vaudeville, every act of which is simple and unpretentious.

And the lesson is not to the stage alone. Nay, more, it is to the screen, for the screen of late has seemed to be falling into ruts from which it should be saved before the ruts become too deeply worn.

Are not writers too diligently searching after a hard and fast technique or too hard driven by the commercialism of producers to seek novelty and originality in their shadowgraph material? While the great pictures are and perhaps always will be of American production it is well to keep in mind that the way to hold an audience is to keep it guessing and there is no surer way to do that than to get it into the habit of expecting new things occasionally and never failing to produce the new things.

The producers can get new things by encouraging the screen writers to write them. A sort of Nobel prize amounting to enough thousands to be worth striving for should be offered annually to the screen writer producing the original story with the greatest element of novelty—a story, of course, screenable and of constructive values, the proof of which should be its reception by the public. And, while they are doing it, they might add other prizes for direction and photography. What do you say, Mr. Producer?

Rummydum

If you want one of those charming RUMMYDUMS, the "God of Successful Days," you will have to file your subscription to THE CINEMATOGRAPHER before April 1, 1922. The price is \$3.10 for one's year's subscription including the Rummydum.

LITTLE

COMMERCIAL PHOTOGRAPHER

Still Cameras for rent

5874 Hollywood Boulevard

Phone 597-602

Look What Edison Did

TOM EDISON started it and he will have to take the consequences. The chief indoor and outdoor sport in all the world now and for years to come will be writing questionnaires so we might as well get ours off our chest now.

"Ours" is a composite questionnaire resulting from a symposium of the members of the A. S. C. Right off the reel, answer these:

What is a quick lap dissolve?

Who first used the "cut back" in filming motion pictures?

What is the technical value of the close-up?

Explain the term, "bicycling the film."

Who employed the first iris in photographing motion pictures and what was it?

What are Kleigl eyes?

What do motion picture actors use tea leaves for?

What is "X Back?"

What was the title of the first five reel feature?

What was the first scene ever filmed for commercial showing?

Who is Mary Pickford?

What is a "buffer" set, in motion picture parlance?

How is scenario pronounced?

What was the title of the first motion picture to draw \$2 admission.

What is Thomas Edison's greatest invention?

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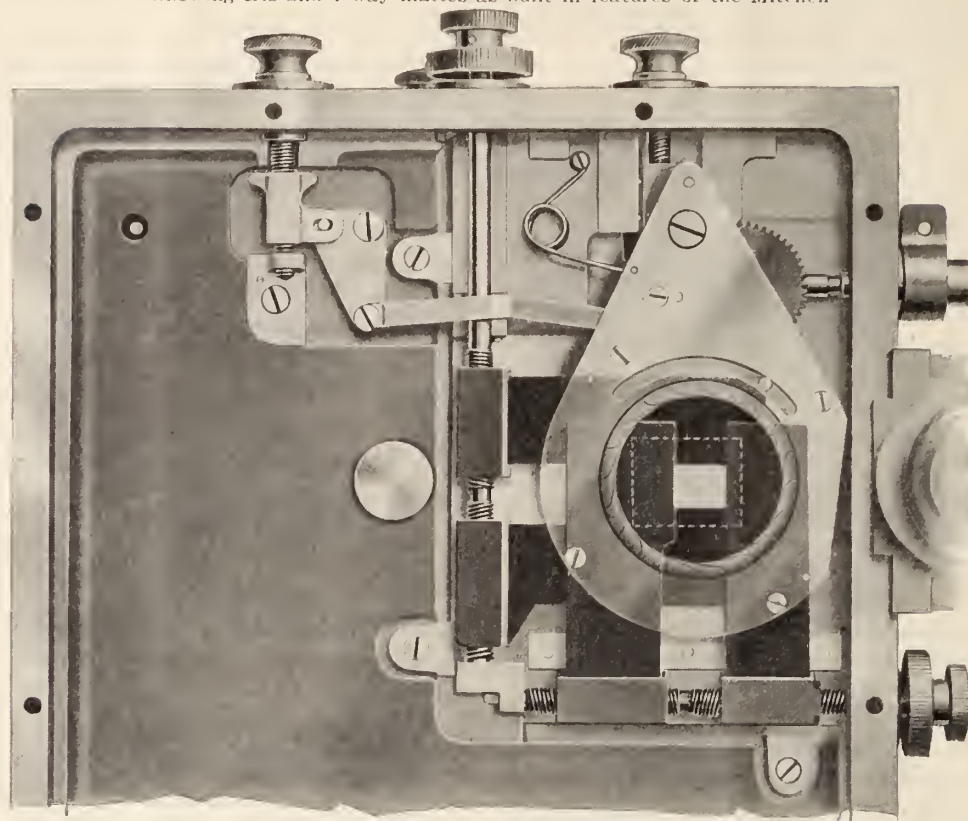
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Introducing Mr. Morris

BEGINNING March 1, 1922, Mr. Frank C. Morris will assume active management of the advertising department of THE AMERICAN CINEMATOGRAPHER.

Mr. Morris needs no introduction to the motion picture people of the West Coast, as he has for a long time been publisher of that handy wall directory, issued by "The Sirrom System," which decorates the office walls of every studio, laboratory and of every dealer in motion picture supplies and materials.

He is a well established advertising expert, reliable, genial, always on the job. It is, therefore, with every assurance that our clientele will welcome him that THE AMERICAN CINEMATOGRAPHER presents him as a member of its staff.

Into the Valley of the Shadow

THE heartfelt sympathy of all members of the A. S. C. and of a host of friends goes out to Homer Scott, A. S. C., whose beloved wife passed on late in February after a brief illness.

The untimely passing of this young and charming woman was a sad blow to her wide circle of friends, who loved her for her many virtues and her sweet and helpful disposition.

Mr. Scott, who is one of the best known cinematographers in the industry, and a member of the Board of Governors of the A. S. C., is meeting courageously the bereavement which took him into the valley of the shadow and he is sustained by the love and sympathy of his fellows.

Remember!

There will be no issue of THE AMERICAN CINEMATOGRAPHER March 15. It will appear as a monthly April 1, 1922. Don't miss it.

Read It

Don't fail to read the announcement on the inside front cover of this issue of THE CINEMATOGRAPHER. It is important.

Harvey Motion Picture Exposure Meter

Endorsed by leading Cameramen

\$2.00—Your dealer, or G. L. HARVEY

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Light and Its Effective Properties In Photography

First Installment of "The Science of Creative and Constructive Photography"

By EUGENE B. DOWNING

IN this article Mr. Downing lays the foundation for his second paper, "Camera Exposure and the Working Latitude of Motion Picture Negative Film," which will appear in the April number of THE AMERICAN CINEMATOGRAPHER.

In view of the fact that the basic and fundamental principles of photography are herein approached from a radically new angle and peculiar point of view, in some respects quite contrary to the generally accepted theories of common practice, some considerable time must be given up to clarify properly the basis of reason and calculation.

The hypothesis from which the following deductions evolved was from the assumption, that creative and constructive processes co-essential to photography pertain to a branch of exact science and that it conformed to certain laws of evolution with positive regularity and mathematical certainty. If this be true we then reason as follows:

Every science has for its base a system of principles as fixed and unalterable as those by which the universe is regulated and governed. Man cannot make principles but he can discover them and thereafter he can apply them practically to his own good.

Photo-chemical processes are truly by nature creative and constructive. The term creative confirms the existence of some basic element, force or factor of cause. The term constructive at once gives suggestion of a product having attributes of form, dimensions, proportions, or specific characteristic, constituting values of architectural effect.

We cannot contemplate constructive photography from a basis of analysis without means of measure or mathematical formula, as only by the aid of mathematics can analysis obtain and convey to our understanding a sense of relative proportions and definite equivalents which exist between the authority of cause and its product as manifest in effect. Therefore of first necessity is to adopt a practical means of mathematical calculation.

For this essential requisite we will establish as our base a definite standard of smallest worth, a portion (not subject to division or fractional consideration) a *denominate unit*, as a minimum value. By virtue of this definite standard other and greater values may be relatively and definitely known.

As a means to calculate the value of cause relative to effect, the unit method is more readily adaptable and comprehensive for this purpose. A unit measure is a measure analogous to a given purpose. It is the smallest measure of specific value to the purpose for which it is used. The unit measure of light energy, element or substance, latent or visible, as applied to photography, is based upon its effective intrinsic worth to the purpose for which it is used. In contemplating the characteristic and peculiar properties of light, it is well to consider its

true values by law of polarity. Light is a positive vital energy—its negative or opposite is darkness.

Light and darkness are completely opposed to each other and give ocular impressions as distinct as two extremely opposed ideas could give to the mind. However, they admit of intermediate degrees of expression. Equidistant from each is neutrality or the middle—fifty-fifty. It is a value, impression, or effect of definite and intrinsic worth. Its position is unalterable, being fixed positively relative to and corresponding to both. In photography values of cause-energy are calibrated from a basis of their relative and corresponding products constituting the attributes of effect.

In picture making by the process of photography, the first prime factor of cause is energy. This cause-energy exists within light. It is a peculiar property of light and for our purpose may be known as Latent Energy of Reduction. It is invisible to the eye and therefore quite difficult to conceive of its true existence. However, if we may term it the Spawn of Light, this term may help us to visualize and individualize its actuality.

By camera exposure, this energy, or spawn of light, is deposited within the sensitive film. Therein it finds certain friendly affinities and comes to rest in a latent state, inactive, invisible, but nevertheless it is there.

These energy deposits, when given the opportunity by subjection to a developing solution, will manifest the measure of their vito-active values by self conversion to a state of metallic silver substance. The process of transformation from invisible energy to metallic substance is not spontaneous or erratic; it conforms to the harmonious law of evolution or growth. Its rapidity of materialization is analogous to and co-relative to the volume of intensity of light from which this property of energy was taken. Equation of unlike but relative and corresponding values is the problem of photo-chemical operations. When a combination of value differences are taken collectively for purposes of effect, the basis of true values are visible, perceptible differences, which give effects or distinct ocular impressions. Therefore the effects or impressions are greater and lesser, limited to the number of contrast or dimensional differences of expression.

Uninterrupted light is without form, figure or fashion. When the velocity of light is interrupted by an object of shapely mass or dimensional form, the reflected consequence is a dispersement of multi-quantity differences. This fractional product is effective relative to locale and incidence of deflection and light thus deflected in a consequence of individualized specific values and has mathematical form of expression. Therefore light is our model. Light as deflected from the object photographed.

By camera exposure a film is impregnated with greater and lesser deposits of latent energy as dispensed from the reflective surfaces of the object. The differential ratio or scale of energy deposits, by mathematical

formula calibrated to measured degrees, is by nature's law, a true coincidence, or mathematically a perfect proportional equation to the formula of the reflected light differences as above described. When subjected to a developing solution for the time of perfect development, a one unit deposit of energy will manifest a minimum or one x measure of substance. Within the same given time a ten unit deposit of energy will materialize a ten x measure of substance.

It is well to remember and bear in mind that the deposited energy within photographically exposed films is a ratio of differences which is fixed by nature's law. This formula of quantity differences is our model, our plans and specifications to which we must conform in each of our co-essential subsequent operations.

The finished picture, or ultimate effect upon the screen, is perfection only when its scale or formula of light differences are relatively identical to the formula of light as reflected from the subject photographed.

Much more is to be said about the effective properties of light relative to photography; but it can be treated more technically and comprehensively, in connection with the subject of camera exposure and the working latitude of negative films. This article will therefore be continued in connection with the same and line drawings will be introduced to illustrate the principles involved.

Cameraman Invents Cheap New Fuel

WHILE shooting scenes for "The Sawmill," Larry Semon's latest comedy feature, Hans F. Koenekamp, cinematographer, got the idea of making a new fuel from the discarded sawdust and waste film from the studio, so he accordingly got busy and mixed the two into a brick which burns very hot and long. Of course there is not enough waste film to manufacture the new fuel in any quantity, but he is supplying "cinema logs" for the fireplaces of Mr. Semon and many members of the company, and the cost is practically nothing but the labor!

Cinematographer One Time Actor

GILBERT WARRENTON, cameraman to Director Alfred E. Green at Lasky's, is one of the few cinematographers who came from the acting branch of films, having been on the stage as a boy, and later acted in pictures. His mother, Lule Warrenton, is a well known cinema actress-directress, and the family for the past four generations has been in the theatrical profession. This, no doubt, accounts in no little measure for the artistic and dramatic ability of Warrenton in securing such wonderful photography for Mr. Green's productions.

Otis Harlan Tells a Story

OTIS HARLAN knows more anecdotes of famous stage and screen folk than anybody else and he isn't stingy about telling 'em. Listen to this one:

"Mark Sullivan was such a clever mimic and could simulate Charles Hoyt's high pitched voice so well that he did it once too often. Hoyt caught him at it and fired him off the job. The next summer Hoyt wrote "A Trip to Chinatown" and the New York papers were carrying stories about it. Hoyt and Harlan were at Hoyt's country home in Charleston, N. H., beating the new play into

Hollywood As It Is

IT REMAINED for two bright young members of the A. S. C. to think of telling the story of Hollywood to the world by means of the screen. While everybody else

was milling around wondering how to counteract, combat and otherwise put out of business the lies and calumnies circulated about Hollywood, Reginald Lyons and Victor Milner seized their trusty cameras and began to tell the truth about Hollywood in pictures.

"Say it with pictures" is the slogan of the cameraman and Messrs. Lyons and Milner in their film will give the fans the other side of the story when



REGINALD E. LYONS, A. S. C.

their picture is shown upon the screen, as it will be in every picture theatre in the United States, for it is to be distributed by Universal and exhibitors everywhere are eager to show their clientele that Hollywood is quite the opposite of the Sod-om and Gomorrah it has been painted.

The picture is one full reel in length and is titled "Hollywood As It Is." Messrs. Lyons and Milner photographed, directed and titled the film and they have made of it the strongest argument in favor of Hollywood that could be imagined.

Those people who have pictured Hollywood as a sort of border town like Bill Hart's "Hell's Hinges" are in for a rude shock when they glimpse this panorama of beauty, sunshine, art and nature in God's big out-of-doors.



VICTOR MILNER, A. S. C.

shape, when one day Hoyt received the following telegram from Sullivan:

"Dear Hoyt: Have just read of your new play, "A Trip to Chinatown." I desire to play a part in it."

"Three hours later Sullivan received the following telegram from Hoyt: "Telegram received. You are alone in your desire."

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The American Cinematographer

The Voice of the Motion Picture Cameramen of America; the men who make the pictures

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An educational and instructive publication espousing progress and art in motion picture photography while fostering the industry.

We cordially invite news articles along instructive and constructive lines of motion picture photography from our members and others active in the motion picture industry. All articles must be signed by name and address of writer.

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Education and 'Pictures'

By **Dr. Remsen DuBois Bird,**
President, Occidental College

Famous educator discusses the place
of the motion picture in world's en-
vironment. Films are classified as
important educational factor.

Education is unfolding—development—direction. Sometimes it just happens. Sometimes it just happens right; sometimes wrong. Sometimes it is consciously directed. Sometimes it is consciously directed right and sometimes wrong. As to the latter, witness the Artful Dodger and all the acumen gone astray in suggestion to perversion, selfishness and crime. But sometimes, many more times, the direction is right and when so, it makes for living, for happy living and reasonable and intelligent usefulness, and may the blessings fall on every formal and informal educational influence that consciously or unconsciously produces this desired result.

Three Institutions

There are three institutions in society, which have set for themselves just this task. They are the church, the home, and the school. As to the church, education is unquestionably its avowed purpose. The church teaches that it may produce life that is better and more useful. But mutual recriminations, petty bickerings and befogged vision have sorely limited its power in the production of those virtues of love, joy and peace, of kindness, goodness and faithfulness, of meekness and self control, which are essential to happy and to useful living. There are, however, voices in the tree tops and a stirring of the wind, and men and women of good will are finding one another though they be divided by creed and color and clan.

The Home

With the church stands the home, the foundation of our society, the bulwark of our liberties, the greatest of all teachers. "Son, hearken unto my words," saith the home, "and give attention unto my saying. Get wisdom and discretion. Blessed is the man that getteth wisdom, yea, the man that getteth understanding, for the getting thereof is better than the getting of silver and the gain than fine gold."

How beautiful is the home! Yes, but principally in retrospect. A multitude of interests, a burden of social obligations, the nervous energy of the day, the cost of living, the apartment house evil, and behold, the home is almost gone. Still, here also, there are signs, signs of weariness with the empty going and coming, and perhaps, they who seek happiness will find it again in the quiet nurture by the familiar fireside of the unfamiliar home.

The School

And there is the school, that institution of society, founded and fostered for the sole purpose of education. How proud we have been in America of that school! Our compulsory education, our magnificent buildings, our wholesome athletics, the flood of students seeking to furnish themselves for leadership in the multitude of our institutions of higher learning. How proud, until the war gave us the grand jolt, revealing the fact that 30 per cent of the youth of the draft age were illiterate, 47.4 per cent undeveloped beyond thirteen years mental growth, and 33 1-3 per cent unfit physically for military service.

Victimized by petty politicians, with teachers underpaid and therefore under-trained, our schools have to a considerable extent lost the gleam of life for abiding happiness and real usefulness. They have so vocationalized in certain areas as to become ridiculous and they have stressed the practical to the loss, the incredible loss of the fine art of living and the quest for it in the love of beauty, truth and righteousness. But there is no field of human endeavor where there is to be found more sincere, unflinching sacrificial service and love of humanity, and despite the truth of much criticism, the school is the great servant of education, and is right now increasing in power and prestige.

Informal Influences

Then there are the informal educational influences, but in educating value quite as important as the church, the home and the school. These are the street, the imagination, and the places of amusement. How much of what we are and hope to be, or fear to be, has come from the unconscious influences of companionship or through the jostle of our fellows in the street? How much has come from our own sudden dreaming—the desire for success clearly visualized and fixed in our ambition, the refreshing, haunting, longing, awakened by the inevitable girl, or from the heroic self devotion to some worthy task, welling up, like a new spring, from some stray word, or book, or magnetic personality, or some adolescent dream.

Finally, there are the amusements, the game, in which we participate, and the stage, on which we gaze. It is in this last classification that we find the motion pictures, a new informal educational influence, sprung full-grown and mighty from the gods and the muses, and already reckoned one of the greatest educational forces in the world, and one, let me say, that bids fair to be of the greatest value for good.

No Town Too Small For Films

There are thousands of ugly Main Street towns in the United States and elsewhere, and millions of dwellers therein, who have been awakened to desire, ambition and appreciation with regard to the truly beautiful, who would never have been so awakened were it not for the influence of the motion picture screen. What a transformation has come, already, and we hope may reveal itself even more in the judgment of beauty, in the art of photography, in dress, in building, in furniture, in music, in decoration, in demeanor, which would not have been were it not for the pictures released in the numberless small and unkempt towns.

Heroes Change

The educational influence of pictures is not, however, confined to the aesthetic appreciations alone. It is also to be found in the formation of the standards of character. Whether these standards are the highest or not, they are being formed today to a considerable degree by the motion picture stars. The glorious hero of the school boy swinging along the lane is not Sir Galahad, or Ivanhoe, or any of the Henty stereotypes of yesterday. It is not the local strong man, or some famous pitcher or wielder of the bat, but it is Doug Fairbanks, or Will Rogers or Rodolph Valentino—the influence of Valentino seems the greatest right now—or Harold Lloyd or Charlie Chaplin, the heroes of the films. And what these men and the women who share their fame, present as virtue, in patriotism, honor, courage, love and truth, is at this moment in history moulding a countless host of boys and girls the whole wide world around.

Pictures are not only important in the fixing of taste and the forming of character, but they have given a wealth of information and of understanding otherwise unattained. How many of us have found compensation for the weary hour of some stupid "feature" picture that happened along, through the beauty of some travelogue, or the interest of some weekly, or the welcome information of some industrial film?

Binding Force of the Cinema

Pictures are not only a great educational force in themselves, and an increasingly conscious one, but they are, to some degree, helping to increase the value and efficiency of the institutions which have from time immemorial been

(Continued on page 21)

Comedy 'Kicks' Require Courage and Skill

By Fred Jackman,
A. S. C.

Master of trick and comedy photography gives intimate accounts, for first time, of how scenes, which thrilled millions, were filmed



Fred Jackman, President of American Society of Cinematographers.

Not many years ago a cinematographer was a man who photographed motion pictures of any and all descriptions, but the cinema art has evolved to such a comparatively high degree that the cinematographer of today is a specialist in some particular phase of the calling.

We have cartoons, news reels, scentics, dramas and comedies and in each branch there is enough to learn and know, to make it imperative for a man to specialize in whatever branch of work to which he feels himself best suited.

I find that the longer that I work at my special line, that of making comedies, the more I find how little has been accomplished as a successful comedy cinematographer virtually has to be able to turn his camera "inside out" and is called upon to do everything within the range of cinematographic possibilities

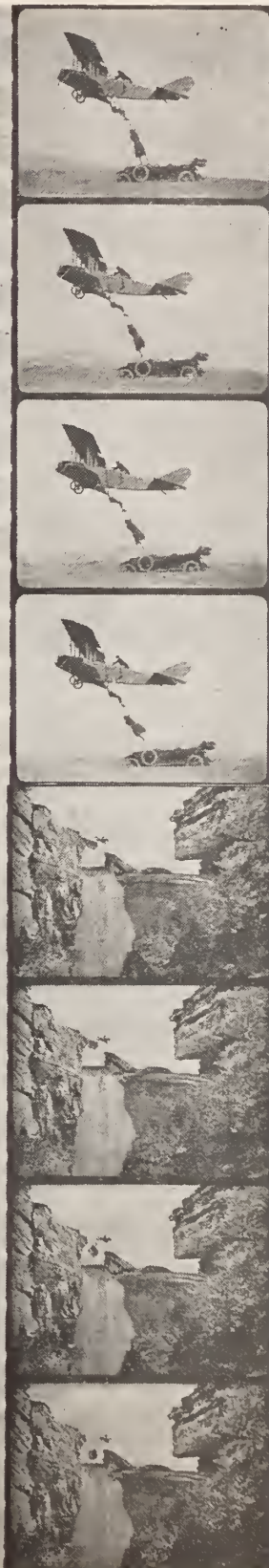
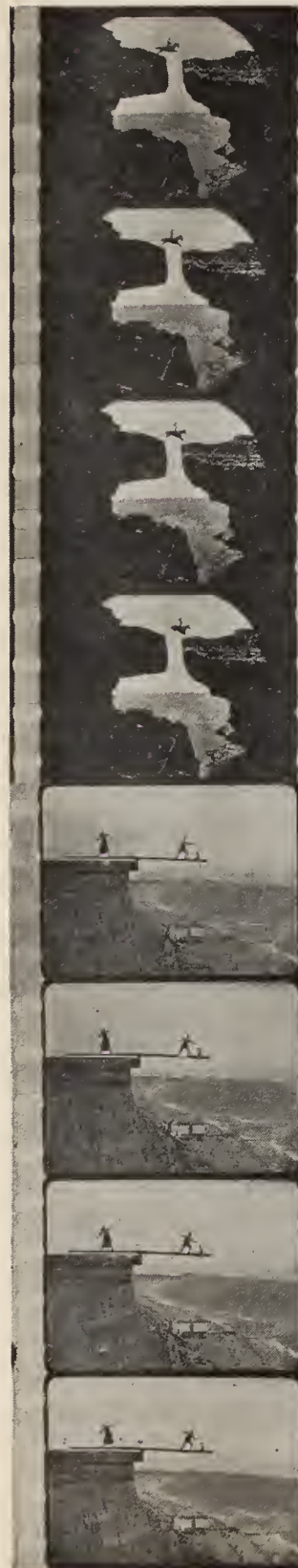
Camera Is Manipulated

It is no longer a trade secret that the stunts and wild gyrations of the comedy production performers have been accomplished through expert manipulation of the photographic apparatus in the hands of the cinematographer.

In my seven years' experience as chief cinematographer for Mack Sennett, we have never had a serious accident and all of our leading comedians, bathing girls, animals and other performers are still intact, although the public time and again has seen them in terrible automobile crashes, falls from high roofs, in horseback jumps over wide gaps at altitudes of hundreds of feet, in dashes in front of trains traveling sixty miles an hour, and in fights with clubs on the wings of tossing aeroplanes, etc., etc. These are some of the requisites which comprise the comedy production so much enjoyed by the comedy fan.

Cinematographer Draws Danger

And in production of such comedies it is generally the man behind the camera who finds himself in the





most dangerous situations. I know that Providence has laid its hand over my head many a time and this leads to the subject of this article.

A "kick" is the modern word for which Mr. Webster gives definitions to such words as thrill, excitement and fright. The aggregate of such words expresses the feelings, sensations, experiences and the like of the comedy cinematographer when he says he received a "kick." Of course "kick" also enters the parlance which smacks of alcohol, but the man who has to know how to operate all the minute adjustments of the cinema camera does not progress far if he makes himself subject to the latter sort of "kick."

A Few "Kicks"

Here are a few of the "kicks" I have experienced:

You have seen the typical plunging horses which, hitched to a fire engine, tear down the street and turn the corner perilously. Where was the cinematographer? Why, tied with a rope to the top of the smokestack of the fire engine so that he could use both hands on the camera cranks while the fire engine went around the corner on two wheels. Then you have seen the horses' hoofs pounding on the pavement and "Molly O" riding a bicycle before them. Where was I—just under the apparatus, tied again, and just missing the bumps and the top of the ground by inches.

You remember the freight train which stalls on the crossing and the collision which comes when the passenger flyer crashes through it, flinging carwheels, air tanks, pieces of iron and other debris in all directions. Where was the cinematographer? Just about three inches to one side of the path of the trucks of the boxcars as they flew through the air and on down the tracks.

You have seen the scene in which the man climbed down a rope ladder which he had dropped out of the side of a seaplane. Did you notice that the scene was taken from some spot on the same plane?

Up in the Air

Where was the cinematographer? Out on the end of the wing with one hand on the pan crank, the other on the camera crank, and with a rope which,

(Continued on page 23)



Ever see a horse jump from one rock and land on another several hundred miles away? No? But you must have if you are a motion picture fan. How is it possible? The ace cinematographer's genius, his knowledge of his camera, make it possible.

In Merry England—A Holiday Feast



An Example of the Massiveness of Setting Which Edeson Was Called on to Record.
The Torch Effects Were Gained by Piping Natural Gas Through
a Wad Soaked With Turpentine and Alcohol.

—Stills by Chas. Warrington

What Photography Means to 'Robin Hood'

—as viewed by the critic



Arthur Edeson's photography is reckoned as outstanding element in success of Fairbanks masterpiece. Importance of cinematography proved once more.

Rigorous critics apparently have formed a consensus of opinion that "Robin Hood" has ushered a new era in motion picture production. Douglas Fairbanks has been unanimously praised, not only for daring to produce on such an elaborate scale, but for bringing his efforts to consummation.

Whether the fact is generally known or not, Arthur Edeson, a member of the American Society of Cinematographers, is responsible for the photography in "Robin Hood" and, in being so responsible, contributes in a major degree to the success the picture is enjoying.

Without efficient photography, what would "Robin Hood"—even with the artistry of Fairbanks and the others associated in the making of the production—have been? In the instance of this vehicle as well as in all others, the success of the finished product hinges on co-operation and cinematography; and "cinematography" is meant to include composition as well as the arrangements of lighting effects.

Best of Career

Edeson's work in "Robin Hood" is regarded as the best of his career—which is a testimonial in itself. His achievement is not an over-night affair, but is the result of many days and nights of conscientious endeavor—plain hard work—during which he called to the fullest on his wide experience as a cinematographer.

Art critics who have complained hitherto that motion pictures lack composition in the artistic sense of the word

will do well to view the A. S. C. member's work in "Robin Hood." Edeson is authority for the statement that it was his aim to film each scene as a master artist would paint the scenes in question; hence the results attained.

But what the artist would accomplish with the dab or the stroke of a brush in bringing out highlights, halftones and shafts of light, required on the part of Edeson, hours of thought. The artist's canvas measures several feet either way; the A. S. C. member's canvas was the largest sets ever constructed.

New York newspapers comment on the marvelous effects of the castles in the production. It was due to trick photography that the castles appear, proportionately, three times higher on the screen than they actually are; and, as any one who has passed along Santa Monica boulevard in Hollywood knows, the castle set towers so high that it is visible for many blocks.

Low Foreground

How did he effect such tremendous height? When questioned on the subject, the A. S. C. member laid emphasis on the use of the low foreground in contrast to the natural height of the castle and towers. It was here that composition in all its importance was brought into play. Light and camera angles had to be studied minutely, all of which required fast thinking.

Imagine the difficulties and the hardships which confronted Edeson in the filming of this production. There



Expansiveness of Setting Made Long Shots Necessary, Yet Detail Had to Be Caught at the Same Time. The Huge Columns Are Shown Here.



The Nuptial Chamber. Moon and Spires Were Double Exposed In. Characters Are Fairbanks and Enid Bennett.

was not a bit of precedent to guide him, inasmuch as nothing similar had been attempted before. He was given a set 550 feet long and 180 feet high to photograph. Even the fireplaces were 90 feet high. Wilfred Bukland, in collaboration with Irving Martin and Edwin Langley, had created in these sets, probably, according to critics, the most notable ever used in films. Three hundred men had been employed over a period of two months for the actual physical construction of these sets. More lumber went into them, it is said, than is carried in the average lumber yard. All of this meant expense, tremendous expense, but what would the beautiful settings amount to on the screen if they were not photographed properly? Edeson's responsibility, then, may be realized.

Hours On Set

For three weeks he spent hours at a time on the set, for the purpose of "getting the feeling" of the work he was about to commence. He was told by men in the industry that it would be impossible to photograph and light the sets successfully; they were too tremendous. The A. S. C. member, as pointed out before, could not rely on precedent to guide him. He was in the position of the pioneer. For what he wanted to do he had to rely on himself. He had charts and blueprints made of the layout of the set. Over them he and Allen Dwan, his director, poured, much as if they were planning a battle, and figured the angles at which the cameras would be placed for the actual filming.

Built In Sections

Then came the important question concerning the color of the castle walls, which had to represent stone, such as placed in the edifices of Robin Hood's period. The set walls were constructed of plaster, erected in sections, so that they may be removed for future use. It was imperative, of course, that this necessary deception would not be revealed on the screen. At first it was thought that the

walls should be painted a dark color, but a long span of experimentation, during which he worked with the co-operation of the technical department, established light gray as the most desirable color.

The problem then arose as to the proper method of lighting this exterior castle set. It became evident that sufficient equipment for artificial illumination was not available in such quantities to take care of the set entirely. So, with the aid of reflectors and diffusers, the A. S. C. member harnessed nature—the sun—and derived therefrom the desired service. Little artificial light was used on any of the scenes laid about the exterior of the castle.

Difficulties

Where days were needed to arrive at the system of lighting for the scenes about the exterior of the castle, a corresponding length of time was required to determine the best possible method for the filming of the castle interior scenes, most of which were night scenes, and had to be done in the daytime. When it is known that the far-famed set used in "Intolerance" could have been laid bodily into the castle interior set, then it is realized that Edeson's problem of lighting this interior was by no means simple. He had pillars 12 feet in diameter and 60 feet high to contend with; he had to film alcoves half-way up 90-foot walls.

Despite the contingencies involved, the cinematographic end of production did not delay the filming of "Robin Hood" for an instant. The entire production was completed in 16 weeks of actual shooting time. Compare this to the time it took to make other big productions.

Corps of Experts

"It is a question," Edeson said recently, "whether any producer in the future will want to enter production on such a large scale. The expenditure such a picture works is evident. Mr. Fairbanks had the courage of a trail blazer, else he never would have attempted a production on such a scale. 'Robin

(Continued on Page 22)



A View of the Height Which Had to Be Registered.

Passing the Buck

By Victor Milner, A. S. C.

Shifting of responsibility and
evasion of issue is seen as
not conducive to best results
in cinema production.

"Passing the Buck" has become quite an institution in the motion picture game. Moreover, it is a very much used institution. In fact, "Buck Passing" might be said to be popular. The Buck Passer—for those who like analysis—is a cousin of the "Yes-Man" and a second cousin of the "Alibi Artist." There is a distinction between the Passer of the Buck and the Alibi Specialist. The Alibi Artist admits, more or less reluctantly of course, that he is to blame for the something that is wrong, but at the same time pulls forth an array of excuses which seek to set forth why he shouldn't be blamed for being to blame.

The Buck Passer, like his second cousin, also admits that there is something wrong, but instead of using excuses for a remedy, he shifts the blame to someone else, with the unmistakable intimation that he, himself, could never have under any conditions been the cause of the difficulties in question.

My earliest recollection of Passing the Buck dates back quite a few years. I was then young and unsophisticated to that gentle pastime of the present. My particular job at that time consisted of the developing of negative, printing, tinting, mixing the soup, finding a solution to eliminate air bubbles in Lumiere negative stock and sweeping up the darkroom of Eberhard Schneider. One day, while unwinding a roll of negative off the drying drum, I noticed that the scenes were all badly out of focus, so I shipped the roll to its owner, an amateur photographer of Dayton, Ohio. I followed the negative with a letter, stating that I thought it would be a waste of money for him to print the same.

Imagine my amazement a few days later when Mr. Schneider showed me a letter from the gentleman in Dayton in which our friend, the photographer, asserted that I had developed his negative out of focus.

The Dayton amateur photographer, I believe, was the Original Buck Passer. His followers today are quite numerous; numerous enough in fact to form a Convenient and Highly Elusive Order of Buck Passing.

Bone of Contention

It is a custom to Pass the Buck—we all do it. The prop man Passes the Buck to the prop room when the director finds things wrong on the set; the technical man to the technical department when the set is decorated with the wrong paper or paint; the assistant director to the production manager; the director to the scenario department or those responsible for the continuity; the cinematographer to the laboratory when the daily rushes don't appear satisfactory, and the laboratory back to the cinematographer, etc., etc. It is quite an Alphonse and Gaston affair.

Situation Must Be Solved

It is imperative for us as cinematographers to solve the laboratory situation. We must work out a method to eliminate "alibis," to get full co-operation in the laboratory, for, after all, what do our efforts amount to when our negative is turned over to a negative developer who has to put through from 250 to 400 racks a night? It is not an easy matter for him to work with an image one by three-quarter inches in size by a ruby light. A mighty good eye and very good judgment is required to accomplish such an undertaking.

It is our duty to work with the laboratory and to admit our mistakes. After all, we are not committing a crime when we make such an admission, for we are all human beings. Seeking to deceive a director by inducing him to believe that a bad shot is a work of art does not make for progress; much talk and little accomplishment are always unsatisfactory.

In return, the man who works conscientiously has the right to demand of those with whom he works that they do not Pass the Buck to him. The one who is responsible for producing a bad print from a good negative should admit

his mistake for the benefit of all concerned, including himself.

"Square Shooting" Is Its Own Reward

We must realize that the combined efforts of an organization are required to produce a worth-while motion picture. Thank Heavens, that the fallacy of the "One-Man" idea of production is being detected, and that the time of its demise must not be far off.

For his Christmas present
why not give him some-
thing that is both enter-
taining and useful?

What could be more ap-
propriate than a year's
subscription to

The American
Cinematographer

The American Cinematographer—

Herewith find \$3.00 to pay for one year's subscrip-
tion to The American Cinematographer, subscription
to begin with the issue of ... 1923.

Name

Address

The Editors' Corner

—conducted by Foster Goss

AN EXPOSITION WITHOUT PARALLEL

Probably the most stupendous—the superlative is used advisedly in this instance—undertaking ever attempted by the motion picture industry as a whole is the Motion Picture Industrial Exposition to be held in Los Angeles early in the summer of 1923.

At present the assurance looms that the affair will be international in its scope with the Latin American countries especially represented, since the exposition will in addition assume the form of a historical revue commemorating the one hundredth anniversary of the Monroe Doctrine.

Municipal, county and state officials and organizations, including Governor Stephens of California, Mayor Cryer of Los Angeles, the Los Angeles City Council, the Los Angeles County Board of Supervisors, the Los Angeles Chamber of Commerce, the Merchants and Manufacturers Association and the Los Angeles Realty Board, already have indorsed the project.

The motion picture industry, practically in a body, stands behind the undertaking: the American Society of Cinematographers, the Western Motion Picture Advertisers, the Motion Picture Producers' Association of Los Angeles, the Los Angeles Theatres' Association, the Motion Picture Theatre Owners' Association, the Los Angeles Film Exchange Board of Trade, the Screen Writers' Guild of the Authors' League of America, the Motion Picture Directors' Association, Motion Picture Art Directors' Association, the Electrical Illuminating Engineers' Society and the Assistant Directors' Association.

Besides its industrial ramifications, the exposition, because of the attention given the anniversary of the Monroe Doctrine, has come in for diplomatical consideration as well. In the face of claims that have been advanced that the Monroe Doctrine is obsolete, statesmen and educators are said to welcome the affair as strengthening the bonds which have prevailed between the United States and her sister republics to the south for the past century. The birth of the Monroe Doctrine will be reproduced in pageant form with, no doubt, prominent motion picture players playing the principal roles. Extending over a period of thirty days, other high-lights in American history, such as the discovery of America, the founding of the first English settlement, the formation of the first Continental Congress, the inception of the army and navy, the birth of the American flag, and the signing of the Declaration of Independence, will be re-enacted. Selection of other events, construed as constituting high lights in the nation's progress, will rest with a commission of representatives from universities and historical societies throughout the country.

Throughout the thirty days of the fiesta there will be, in addition, musical and dance presentations, historical in their unfoldment.

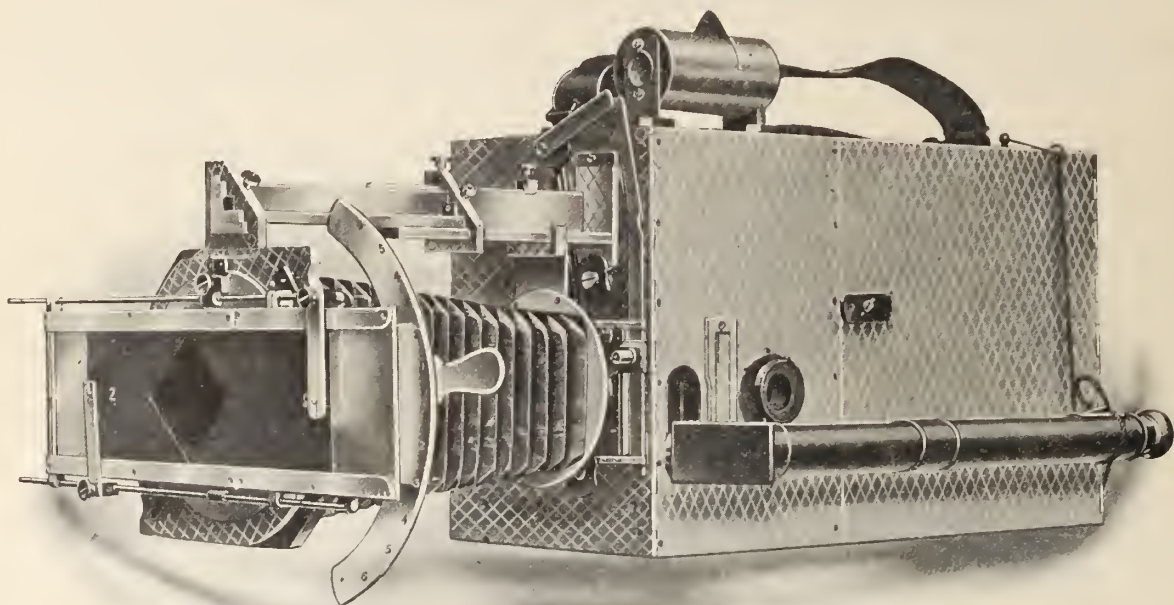
This will be the first exhibition which will devote principal attention to the display of motion picture paraphernalia. Cinema manufacturers from every part of the globe will have their wares represented. In these exhibits will be the indications of the whirlwind, but steady progress of the motion picture art and industry since the beginning of this century.

The exhibits will be placed on turn-tables, constructed on automobile floats, each of which, the center of spotlights and other electrical effects, will be driven before a reviewing stand. To preserve a record of the floats, the pageants and the other proceedings for future generations, ace cinematographers will be retained to film the events of the thirty days. When finished, this comprehensive motion picture, a testimonial to the art of cinematography as well as to the progress of motion pictures generally, will be released subsequently for showing throughout the world.

This enterprise, materialized to the fullest, will give concrete proof of the power of the cinema, power which even the most optimistic scarcely realize, a power for good which will grow and expand with the passing of each year.

President Harding is being urged to officially open the exhibition if his official duties will permit. Other dignitaries will be present. According to current plans, the exhibition will be held in Exposition Park, Los Angeles.

The question is: Who really MAKES motion pictures? The players, in association with the director and the others whose efforts go to make up the motion picture, may step to the set and give a dramatically perfect performance. But what would that performance mean to the cinema audience in Goshen several months later, if a cinematographer was not on hand recording the actions of the cast? The time has not come as yet when the movements of the players could be relayed through the air to the screen in Goshen, much less delaying the relaying several months which ordinarily would intervene before the Goshenites would view such dramatics at their theater. It is natural to suppose, then, that when a banner is stretched across Hollywood's Vine street bearing the legend, "The people who make Paramount pictures welcome those who sell them," the cinematographer is included among "the people who make them, etc." The banner in question, of course, alluded to the "convention," where according to no less an authority than Jesse L. Lasky, the Paramount distributors, "those who sell them," were to actually see how pictures were made. Now the chief event of these chummy proceedings between the "sellers" and the "makers" was the banquet, held in the redwood set of Cecil De Mille's current production, so that all could "get together"—according to the liberal publicity propaganda which attended the "convention." But were the Lasky cinematographers as a body invited to the banquet, the banquet of the makers and the sellers? They were not. It may be, however, that the Paramount outfit has a way of recording their productions in celluloid by magic, without a cinematographer, but we doubt it.



View of Newman-Sinclair Camera With Iris and Dissolving Front Attachments

English Turn To Camera Structure



News from London tells of new British camera; details and specifications are revealed.

News from London carries information of a new motion picture camera put on the market in England and gives an insight into the progress of camera structure in that country.

The camera in question is the "Newman Sinclair," Number Three, manufactured by James A. Sinclair and Company, Ltd., of London. The camera body is constructed from a composition alloy, which, it is said, is as light as aluminium and non-heat absorbent.

When not in use, the reflex magnifying eye-piece, the camera screws, and the handle may be kept within the camera itself. The normal speed of the driving handle—two turns registering 16 pictures per second—may be graduated in proportion to the gearing up of the handle.

Threading

The size of the camera body is 14 by 5½ by 8 inches, including two film boxes, finder and focusing eyepiece. The weight with tripod is 30 pounds. Arranged side by side, the film boxes have a capacity of 400 feet of film. In threading, the film is brought from the feed through a metal

channel to the first sprocket. With turning of the handle, film is then conveyed through another and similar channel which turns it completely around, from which position film is tucked in the top of the camera gate. A driving hook propels the film through still another channel and to the sprocket, over which it passes, and is in a position to enter the box and to be attached to the take-up center.

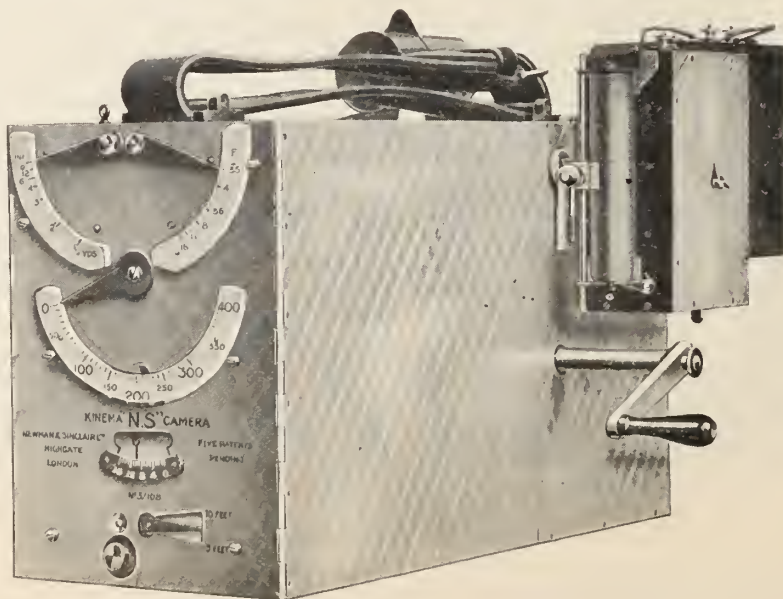
Levers In Rear

The lenses supplied with the outfit are mounted on interchangeable fittings, which may be detached with one hand. Focusing of two and three-inch lenses is governed by a lever which, located on the back of the camera, indicates the scale.

The fade-out mechanism is operated by a shutter, and is controlled by a lever, directly under the indicating lever on the back of the camera.

A direct view finder is fitted to the camera top and may be removed for packing.

Film may be driven either forward or backward. The controlling apparatus is placed between the two boxes



Newman-Sinclair Camera With Battery in Position

(Continued on Page 24)



Birdseye View of Hawaiian Pineapple Field, with Strips of Oil Paper Stretched Between Rows to Protect Plants.



Close-up of Same Field. An Example of Hawaiian Pictorial Beauty. Photographs by Jackson Rose, A. S. C.

How Cameras Act in Honolulu

By Jackson Rose, A. S. C.

Useful information given on effect of climate and sun on cinematography in the Hawaiian Islands.

Honolulu will furnish surprises to any one on his first visit there; especially will it provide surprises to the cinematographer.

The popular conception of Honolulu, whether we realize it or not and which may to a great degree expose how sentimental we really are, is that it is a city where grass huts are the predominating type of architecture and where hula maidens, clad in grass skirts, stroll up and down romantic and shady lanes playing love melodies on ukeleles. Whether or not we have a faint idea that there must be some modern features to Honolulu, our general thoughts savor of the romance and the land-of-love influence.

About Honolulu

My surprise may be appreciated, then, when I discovered Honolulu to be a thriving American-like city. In fact, if you would be deposited suddenly in the downtown district of Honolulu without knowing your surroundings and without any one telling you where you were, you, no doubt, would think that you were in a typical city of the Middle West.

It is claimed that the population of Honolulu is about 75,000, with the Japanese far in the lead; next come Hawaiians, Chinese, Portuguese, Americans, Koreans and Filipinos—it certainly is the melting pot of the Pacific. Except for the fact that most of the natives are dark-skinned and nearly all of the Japs and Chinese wear their native costumes, a large part of the populace, wearing the regular styles of American clothes, appear as if they were inhabitants of any of the cities in the states. The Chinese and Japanese women wear kimonos and go barefoot with their children tied to their backs, just as in Japan or China. It is interesting to note that Hawaii is well advanced in educational matters, having everything from private kindergartens to the public University of Hawaii. The laws covering attendance up to the age of 14 are very rigid; in 1918 the attendance percentage was 94 per cent, which is higher than the average in the United States. There are two daily newspapers in Honolulu, giving all the latest news, local as well as foreign. And all this in a primitive city!

What the Cinematographer Meets

Such surprise, call it disillusion if you will, will almost without exception greet the average person when he first sets foot in Honolulu. But the cinematographer is destined for even greater surprises.

On first arriving in Honolulu, as a cinematographer naturally does on entering strange territory, I began to make observations of all conditions which could possibly affect camera work, making a mental note of everything that I saw. The sun seemed to be very bright. Surely this would be a great aid to filming. I noticed deep shadows, naturally caused by the brightness of the sun, and I began to be thankful for having such a generous sun to preside over my work.

Makes Tests

While I could see nothing which would affect filming differently from the results obtained in Southern California, I obeyed my experience and launched on a series of tests of various kinds.

Then it appeared as if something were surely wrong.

There was a bright sun shining, to be sure, but where was the sharpness to be expected in the film? It was absent. Where were the deep contrasts of the lights and shadows which I had anticipated? Instead of sparkling, the results seemed flat. Surely there must have been something the matter with my tests.

So the tests were made again.

But the same effects resulted. It became apparent that the actinic value of the sun, bright though it seems, is not half that of the same sun when it shines over Hollywood. It was another case of disillusion just as we were disillusionized by the appearance of the hula girls, who romantically are famous the world around for their beauty, but who in reality are very ordinary looking individuals after all. I do not mean to imply that we were disappointed in the least by Honolulu and the islands; far from it—we viewed scenes there unparalleled in their beauty.

Sun One-Half Weaker, Photographically

Since the sun was only one-half as strong

FOR HONOLULU EVENING WEAR?



Jackson Rose Serenading Hula Maidens?



How the Celebrated Hula Girls Really Appear in Their Native Haunts. Jackson Rose, A. S. C., at Camera.



"Where Cantaloupes Grow on Trees." "Papia," Native Fruit, Closely Resembling the Cantaloupe.

photographically as it ordinarily is in Hollywood, the necessary steps had to be taken to make up for the deficiency. That was simply to make the exposure of all the scenes shot in Honolulu twice as great as the exposure required in Hollywood. I found myself continually trying to expose at the rate needed in Hollywood and it was with difficulty that I swung into the new environment.

Night Changes Are Treacherous

My experience has proved that the cinematographer who shoots in Honolulu must exercise exceedingly care in changing film at night. After the sun sets and night falls it becomes very damp, so damp in fact that you can virtually "feel" the atmosphere.

This dampness, which has peculiarities entirely of its own, has its effect on film. The cinematographer encounters the danger of the moisture entering the "cans" and causing the film to deteriorate if it is to be confined any length of time. This moisture, sealed within the containers, will undoubtedly age the film and cause it to become splotchy. Film reacts to the moisture by becoming very limp. The solution to the problem is simple enough—film must be changed during the day or in a darkroom from which the moisture has been expelled.

There was a wealth of native material which fitted in admirably with the piece that I was shooting—a Bunny Hare travelogue with Colin Kenny as leading man and "Scotty" Cleethorpe as director.

Zebra Fields

Once I climbed a mountain of about 1200 feet elevation. All about, beginning approximately half a mile away, acres and acres of something white, in strips, gleamed in the sun. I could not distinguish what it was.

I descended the mountain and discovered that the "white" which had intrigued me was oil paper which, in strips yards in length continued for miles, covered the young pineapple plants, protecting them from the sun and insects and holding the moisture in the ground. The paper is permitted to remain until it deteriorates by which time the plants have become sufficiently hardy to take care of themselves, so to speak. You can imagine how these miles and miles of paper strips look on the screen. The pineapple they raise is the best that is to be had anywhere—large, juicy and very tasty fruit that brings top price on American market.

We recorded the principal native occupations and customs and in doing so I naturally made scenes of the important industry of rice raising. The rice, of course, is planted in fields which are submerged under several inches of water. Horses or mules are not used for the cultivation of such fields.

Bluffed by Buffalo

Water buffaloes are the beasts of burden. Naturally I set out to shoot a water buffalo. Out in the country I singled one out. He was a vicious-looking animal. One gore of his horns and I—well, the cinematographer, always exposed to danger, must, for his own welfare, learn to be duly careful whenever possible. Not forgetting my instincts, I began shooting the animal at a distance of thirty feet or so. He didn't enter any serious objections so I gradually advanced to twenty feet, then to fifteen and finally to twelve. I felt a bit proud of myself for daring to go so close. I stopped shooting and backed cautiously away. I did not take my eyes off the beast as I packed my camera case.

After All the Caution

Suddenly a Jap lad of eight or ten cut into my gaze, pulled a short chain from underneath the water, mounted the vicious buffalo nonchalantly and rode him down the field.

Sugar cane is the chief product of Honolulu. In the surrounding country you see hundreds of acres of cane. Japs are used to cut the sugar cane and it is a common sight to see 30 or 40 Japanese women in one field cutting and gathering cane. It is sent to a sugar mill, where it is chopped up and pressed, taking the molasses out, then put through other processes to get the sugar—which, raw, is sent to the United States for refinement.

There is much fishing done there, especially by the Japs, who wade out in the shallow water and throw nets which trap the fish. Many different varieties are to be found here. They have the most gorgeous colors imaginable. Many Japs eat the raw fish, which is claimed by authorities, is the reason that the Japs are susceptible to leprosy. On the Island Molokai, near Oahu, is situated the leper colony where they send most of these people.

Rich in Sun Scenes

The cinematographer who desires gorgeous sunset and sunrise scenes will find his ideal in Honolulu. I admit frankly that they are the most wonderful I have ever seen. The sunsets and sunrises offer splendid opportunity for the use of filters, but the person who would use them should be sure to have full equipment of color filters in his kit for supplies cannot be bought there. Filters also may be used very well in filming the brightly colored native plants and trees.

The weather in Honolulu is wonderful, always warm but not hot, even in the summer time. It is claimed that they only use 30 degrees of the thermometer, from 60 to 90, and that the temperature of water around the islands never changes more than 15 degrees. The water is very clear

(Continued on Page Twenty-four)

Rothacker Outlines English, French, German Film Affairs

Prestige of cinematographer mounting throughout world, Rothacker states on return from Europe.

By Foster Goss

French and German exhibitors worried over heavy taxation. American technician universally respected.



—Evans, L. A., Photo
Watterson R. Rothacker

Basing his belief on observations made during several months' tour in Europe, Watterson R. Rothacker, on his return to the United States, declares, after further observing conditions in the East and the Middle West, that the prestige of the cinematographer is increasing wherever motion pictures are made or shown throughout the world.

"The truth is being realized," according to Rothacker, "that if a motion picture is to be successful, the cinematographer must be an artist just as the director or members of the cast must. The idea that one person alone can make a successful motion picture is pure buncombe. While I was in Europe I spoke to a dozen different producers, all of them men of ability, who were of the same mind as regards the cinematographer—that his ability and artistry must be recognized and encouraged if maximum results are to be attained in the finished production."

Technical Man Appreciated

Rothacker visited England, France, Germany and Belgium. In all these countries, the laboratory and producing magnate states, the motion picture technical man is very highly appreciated. That he is not regarded as matter-of-fact as in this country, obviously is due to the fact that technical development in Europe straggles, on account of the war, four or five years behind that in the United States. Hence the technical man, who is at all able, is held in esteem.

This gap in progress, however, has whetted the appetite for learning among the foreign technicians who are seeking to bridge the rift by constant application and study. Particular attention is being devoted to cinema research by the Gaumont organization, which maintains in Paris a laboratory and a corps of workers who are conducting experiments along many lines. One of the results of these research efforts is what is said to be a near-perfection of color photography, examples of which Rothacker was privileged to view at a private showing in the Gaumont plant in Paris. The colors in this exhibition were very well placed and registered well.

American Cinematographer Respected

The foreign technician and cinematographer recognizes and respects the superiority of his colleague in the United States and for that reason, according to Rothacker, an immediate invasion of the American motion picture field by foreign workers is improbable, notwithstanding the fact that the instability of conditions in various parts of Europe naturally would tend to make them desirous of improving their lot. American technique is considered as the cri-

terion and it is after these standards that foreign ambitions are patterned at present.

"As a body," Rothacker said, "the cinematographers and the technical men of the United States are head over heels in advance of those in Europe. I do not mean, however, that there are no able cinematographers and technical men in Europe at all. In France especially, there are a number of very able cinematographers."

The three outstanding studios in the countries visited by him are, in Rothacker's opinion, that of Famous Players-Lasky in London, that of Gaumont in Paris and the "Efa" in Berlin.

"The Famous Players-Lasky plant," said Rothacker, "is modernly equipped and splendidly lighted; Albert Kaufman and Major Bell are responsible for the lighting installation. With its research department, the Gaumont studio is a fine example of the efforts that are being made toward technical progress in Europe. Its lighting provisions also are very good. The Efa has just been finished in Berlin. It is located right in the heart of the city and is the outstanding studio there now."

German Affairs

"Motion picture affairs," he continued, "are very unsettled in Germany at present. The burning question there is whether Germany is going to live as a nation rather than how successful its motion pictures are going to be. The German exhibitors are complaining bitterly against the heavy taxes which are being levied on them. They claim that they will be unable to operate any longer if the tax burden continues. Then, too, the uncertainty of the money situation affects the German exhibitor as it does any other business in that country. The departure of Pola Negri and Lubitsch has left German producers with practically no celebrities."

The effect of the fluctuation of German money, as well as that in other countries similarly affected, is plain. At the beginning of the week, the exhibitor may set admission prices to prevail according to the rent he has paid for the print. Before the week has passed, the national money may have reached a new low level so that the exhibitor must abruptly raise admission prices, which tends to antagonize the patron even though the situation is understood, or lose money on the engagement. No doubt some exhibitors forestall losses and price changes by placing their prices above the hazard of loss whenever a new run is begun.

Taxes Heavy in France, Too

French exhibitors, Rothacker stated, likewise are protesting the heavy taxes which have been apportioned to their enterprises. They also threaten to close their houses down entirely if conditions are not alleviated. However, Raymond Gaumont was mentioned as authority for the statement that his organization plans to increase production activities.

American Predominance Conceded

"Conditions in England," Rothacker explained, "are better than in France or Germany. England knows that on an average American productions are better than English motion pictures. The English, however, have the ambition, which is readily understandable, to make pictures which can compete with American films in England. From everything that I have seen, the English have received the American product very graciously. They do not harbor any ani-

(Continued on Page Twenty-two)

Graininess In Motion Picture Positives and Negatives

Continued from last month.—Final installment lists exhaustive experiments conducted by Eastman experts.

By Arthur C. Hardy
and Loyd A. Jones

Influence of winter and summer conditions is considered. From transactions of Society of Motion Picture Engineers.

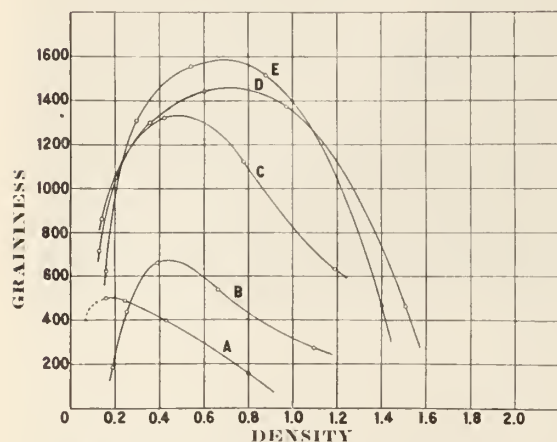


Figure 6—Curves Showing the Variation of Graininess with Exposure.

The latitude of Eastman Cine Negative material is so great that with a subject of average contrast range, the exposure can be varied over rather wide limits without sacrificing the quality of the print. It was, therefore, thought desirable to determine the effect of altering the exposure of the negative on the graininess of the resulting print. Consequently, a sensitometric strip on cine negative material was prepared having a very low range of densities. It was then assumed that the average subject which is photographed by the motion picture camera has a contrast range between the highest and lowest light in the picture area of 32 to 1. This range corresponds to six steps of the sensitometric strip. Prints were, therefore, made on Eastman Cine Positive film which would include just six steps of the negative sensitometric strip within the range of positive densities which can be projected. Thus, by altering the printing time, positives were obtained which simulated exactly the effect of giving different exposures to the negative. The prints were practically identical in density at corresponding steps and one print could not be distinguished from another even on very careful examination.

Subjective Factor

The belief seems to be prevalent among photographers that under-exposure is frequently the cause of excessive graininess. This opinion may result from the judgment of graininess being based upon the visual appearance of the negative. At this point it should be again emphasized that the term "graininess" is a subjective factor and is the visual evaluation of the lack of homogeneity in the photographic deposit. Our measurements have shown that the maximum graininess in a positive does not occur in that area of the positive which is printed from the area of the negative having a maximum graininess. It is probable that in cases of under-exposure (by this term is meant an exposure less than the minimum exposure referred to in this paper) the tones of greatest interest which usually occur in the brighter half-tones of the object have been moved on to the portion of the graininess density curve where maximum negative graininess occurs. It is possible, therefore, that this is the foundation for the popular belief that under-exposure results in excessive graininess. The measurements reported in this paper have been made so carefully and repeated so many times that the authors feel very confident that the findings are reliable and according to these results the minimum negative exposure which can be used and at the same time satisfactorily render the

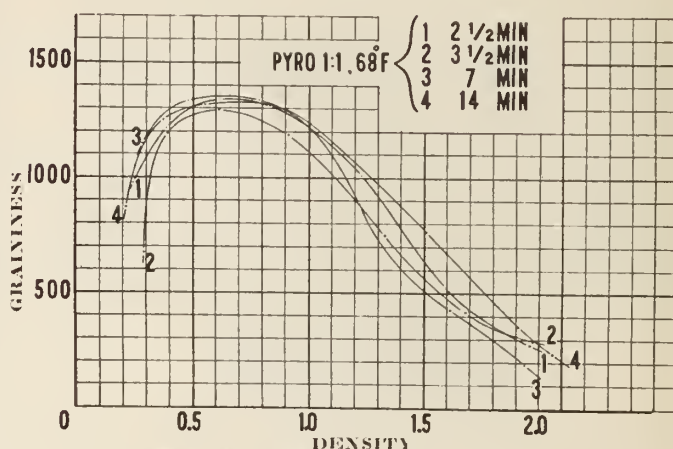


Figure 7—Curves Showing the Effect of Time of Development Upon Graininess.

tonal scale of the object will result in the minimum graininess of the positive printed therefrom.

Effect Is Investigated

The effect of the time of development of the negative was then investigated in the following manner: A number of pieces of cine negative film of the same emulsion number were given identical exposures in the sensitometer. These strips were then developed for different lengths of time in the same developing solution. This caused a difference in the contrast of the negatives. Prints were then made on cine positive material, compensating for the difference in contrast in the negative by altering the time of development of the positive so that the prints made from the different negatives were exactly alike in appearance.

The graininess of each step of the strips was then determined with the graininess apparatus and the results are shown in Fig. 7. It will be noticed that the curves differ by only a little more than the probable error in the method of measuring graininess and that it can therefore be safely said that the graininess of the resulting positive is not affected by the time of development of the negative from which it is printed. Within the limits for which correct tone rendering is possible, it makes no difference in the final positive whether the negative is developed to a high contrast and the positive to a correspondingly low contrast or whether the opposite conditions obtain.

By a very similar procedure, the effect of the concentration of the developing solution used to develop the negative was determined. In this case the negatives were developed in solutions of different concentrations for sufficient times to produce the same contrast. Identical prints were then made and examined in the graininess apparatus. It was found that the graininess of the positives increased as the solution in which the negative was developed was diluted. The effect existed for several different developers which were tried, but the increase is very slight for concentrations which would ordinarily be used in practice.

The results are shown in Fig. 6. Curve A is the graininess curve plotted as a function of the density of the positive print for the case of minimum exposure of the negative. The minimum exposure which the negative can be given is, theoretically, the one which records the lowest light of the picture area on the lower end of the straight line portion of the Hurter and Driffield characteristic curve of the negative material. In practice, however, it is possible to use a somewhat shorter exposure than this

without seriously affecting the tone reproduction in the shadows. This involves the use of the so-called "under-exposure" region of the characteristic curve of the negative material.

Practical Advantages

While this departs from the theoretical requirements for the exact reproduction of the tonal scale, it has certain graininess. Curve A represents, therefore, the minimum exposure in the sense that a shorter exposure would result in a sacrifice of the proper rendering of tone values in the lower lights of the picture area. The effect on the graininess of the resulting positive of increasing the exposure of the negative over this minimum exposure is represented in the other curves in Fig. 6. The curve B shows the effect of increasing the exposure about $1\frac{1}{2}$ times over the minimum; Curve C, 3 times; Curve D, 6 times, and Curve E, 10 times. An increase of ten times was found to be about the limit with the arbitrary contrast range selected. It will be noted that the increase of exposure of the negative leads to a marked increase in the graininess of the resulting positive. The increase is the most marked at first and with the longer exposures increases very little. This shows the importance of using always the shortest possible exposure of the negative when it is desired to minimize the effect of graininess in the positive. It might be added that all of these tests were performed on photographic materials of the same emulsion number throughout any series of tests. Likewise, a single solution developer was used which was made up in sufficient quantity to last throughout an entire test. The experiment has been repeated with other developers and other emulsions and similar results obtained.

In fact, for practical purposes, the graininess can be said to be independent of the concentration of the solution in which the negative is developed.

Developing Agents Examined

A large number of developing agents were investigated in the hope that one of them would be found to give very much reduced graininess. Unfortunately, such was not the case. With one or two exceptions the graininess of all the positives made from negatives developed in the different solutions was very nearly the same. Of the common developing agents, a concentrated pyro solution was found to give slightly less than average graininess and the Eastman Process developer slightly more. However, the differences are so small that one developer is not to be preferred to another for this reason alone.

It has often been stated that the fixing, washing and drying conditions play a large part in determining the graininess. The most common claim is that the warm moist atmosphere which is encountered in the tropics and at times during the summer months in this latitude is responsible for a large increase in graininess. This point was investigated by exposing and developing a photographic material and then cutting it into two or more strips for the fixing, washing and drying process.

Winter and Summer Conditions

Strips were thus prepared under what may be called "winter" conditions, where the fixing and washing was carried out in baths at a temperature averaging about 45 degrees F. They were then dried in air at 65 degrees F. aided by an electric fan, so that the drying was completed in less than half an hour in every case. Other strips were prepared under "summer" conditions, where the washing and fixing was done in solutions at approximately 80 degrees F. and the strips were then placed in a box maintained at a temperature above 90 degrees and at a high relative humidity which would prolong the dry process to 24 hours or more.

Comparison of Strips

When the strips prepared under the two conditions were compared, it was found that the slow drying in the warm

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atmosphere had caused the dried down densities to be higher than in the case of the rapid drying under the simulated winter conditions. This was particularly true at the higher densities which results in an increase in the contrast as well. When graininess measurements were made, it was found that there were slight differences in the graininess for the same step but that when the graininess was plotted as a function of the density of the step, these differences disappeared. Thus, it appears from these tests that the graininess is not affected by the fixing, washing or drying conditions. Tests were also made in which the fixing and washing was carried out in the same solution and the strips separated for drying at different temperatures. Again the graininess was not affected.

Possibilities and Impossibilities

It is, of course, impossible to alter the exposure of the positive over wide limits as in the case of the negative, the exposure of the positive being limited by the requirements of the projected apparatus. However, it is possible to use light of different colors in printing and this was, therefore, tried to determine the source of light which produces the minimum graininess. It was found that there was a marked decrease in graininess when ultra-violet light was used. The positive materials are not, in general, sufficiently sensitive to visible radiations other than blue and violet to make it feasible to use color filters in the printing machines to advantage. The difficulty of altering the intensity of the mercury vapor lamp, which was used as a source of ultra violet light, constitutes a serious objection to its use in commercial printing machines.

Additional Tests

Tests were also made to determine the difference in graininess resulting from the use of a specular or diffuse beam of light for printing the positive. When absolute contact was secured between the negative and positive by means of a process printing frame, the graininess was found to be somewhat reduced by printing by diffuse light, such as is obtained by placing a piece of pot-opal glass before the negative. This was also found to hold when it was tried on two different makes of automatic printing machines. However, when definition tests were made at the same time, it was found that the reduction of graininess by printing with a diffuse beam was obtained at the expense of a slight loss of definition in the printing machines in which it is impossible to secure accurate contact. It is not, therefore, considered advisable to use the diffuse beam in practice in spite of the slight decrease in graininess which it entails.

Slight Difference

The effect of the concentration of the solution in which the positive is developed was investigated and almost no change in graininess was found with the change in concentration. Many different developing solutions were also tried, but only very slight differences were found in the graininess. Curiously enough, the Eastman Process developer, which had produced the maximum graininess when used to develop the negative, produced the minimum when used to develop the positive print.

Occasionally a motion picture positive is encountered which appears to be exceedingly grainy when projected on the screen. Since no variation of the photographic technique in the laboratory produced sufficient modification of the graininess to account for this effect, it was necessary to assume that it is due to the nature of the subject. A further investigation along these lines disclosed the fact that the subjects which exhibit this abnormal graininess usually contain large picture areas which are rendered in the positive by a density lying near the maximum of the graininess-density curve.

Appearance of Seascape

For example, a seascape with large masses of clouds in the sky will usually appear very grainy in the cloud areas. If the negative has been correctly exposed, this graininess

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faithfully reproduces every tone of the negative. It carries the quality through to the screen.

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is not due to any faulty photographic technique, but rather to the fact that, with the ordinary procedure, the clouds are rendered by a density which leads to a maximum graininess. For a subject of this kind, the remedy consists in altering the exposure in printing so that the optical density of such areas may be either increased or decreased by an amount sufficient to reduce the graininess to a point where it will not be objectionable. If the printing exposure is increased, the positive will be dense and the screen brightness somewhat reduced. If carried too far, this leads to loss of detail in the shadow portions of the picture. On the other hand, if the printing exposure is decreased, the print will be too light and the tone reproduction in the higher lights of the picture area will be sacrificed.

The choice of procedure will naturally depend upon the subject. With a subject of little contrast in which light tones predominate, better results can probably be obtained by increasing the printing exposure. On the other hand, a subject of high contrast in which the dark tones predominate will usually be better rendered by the opposite procedure. While no hard and fast rule can be set down governing all such cases, it is usually possible to avoid rendering any large picture areas by a density in the region of maximum graininess.

Abnormal Graininess

This abnormal graininess is encountered in an occasional picture made in the studio. In this case also the graininess is apparent only when there are large areas of the picture rendered in a light key. When it is desired to use light tones in the setting and at the same time to minimize the graininess, the large areas of the picture should be broken up as much as possible. For example, printing a design or pattern on an otherwise bare wall will reduce the graininess considerably. In this case the attention of the optician becomes fixed on the design and the scintillation of the grains in the bare area is not so apparent. When the subject is a close-up, the brightness of the face must be so adjusted with respect to the rest of the setting that the face will appear to be white when projected. If the face of the actor is rendered by a density somewhat lower than that corresponding to a maximum graininess, the tones of the background should be so adjusted that the larger areas will have a density well above that of the maximum graininess. It will be noticed by referring to the curves given in this article that the maximum graininess occurs always at nearly the same positive density independent of the photographic procedure. Also the curve on either side of the maximum is steep, so that a small variation in density produces a large difference in the graininess. By taking advantage of this property of the photographic materials, it will usually be found possible to reduce the graininess to a point where it will not be objectionable.

Summary of Results

1. It has been found that the negative exposure in the taking camera has considerable influence on the graininess of the resulting positive print. The minimum graininess is obtained by a minimum exposure. The graininess increases continuously with increase in exposure.
2. The time of development of the negative has practically no effect on the graininess of the resulting print when the development of the print is adjusted to compensate for the differences in the contrast of the negatives.
3. The use of diluted developing solutions to develop the negative produces a slight increase in the graininess of the print. This effect can usually be ignored in practice.
4. The graininess of the print was found to be almost independent of the developing agent used to develop the negative. Practically all of the common materials, such as pyro, metol-hydro-quinone in various combinations; amidol, etc., were tried and only negligibly small differences found between them.
5. Contrary to the claims that are often made, the fixing, washing and drying conditions were found to have no

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effect on graininess. The photographic materials were subjected to very severe conditions of warm solutions and slow drying in warm moist air but no increase in graininess could be measured.

6. The effect of the light used in printing on the graininess of the print was investigated. Printing by ultra-violet light was found to decrease the graininess. The graininess was found to be less when a diffuse beam of light was used in place of the usual parallel or specular beam. Practical considerations, however, make it undesirable to attempt to decrease graininess by this means.

7. The graininess of the print was found to be practically independent of the concentration or the nature of the developing agent.

8. An explanation is offered for the excessive graininess which sometimes occurs with certain types of subjects. This is probably due to the nature of the subject which requires rendering large unbroken areas by positive densities which lie near the maximum graininess. The various remedies for this condition are discussed.

Education and 'Pictures'

(Continued from page 4)

classified as such. What are the pictures doing for the home? "Let's go to the movies!" and many is the family that goes together. The mere introduction into the home of a binding force—one that might otherwise be negative—may be hailed as a blessing. Pictures are also serving the school! What fascination has come to geography, history, art, and kindred subjects through the intelligent use of films. They are finally serving the church! Whether one likes the idea of the motion picture religious service or not, still we can name a hundred churches, quite empty before the pictures taught the way of return.

Pictures Here to Stay

We have our criticisms, but we are not going to say much about them here. We don't like the everlasting representation of people of wealth as idle, empty-headed loafers and world-weary fools. We think there is too much suggestion in many films to youngsters to waywardness and crime. From the prominence given such matters in the press there is much to be said in condemnation of the personal living of many a star of the silver screen. But such are to be found in every walk of life. Perhaps there are more of them in pictures, because it is a new industry where sudden wealth and fame have come to many who have been unprepared, by education, training and culture for the enjoyment or the burden of them. These, however, will pass and their notoriety with them, but pictures have come to stay.

Something might be said in closing of the service immediately rendered by the recreation and refreshment of the films—the fretful, overworked jagged nerves becalmed, the crumpled sheet smoothed out, and the spirit of men and women of affairs reoriented by such pictures as have no other motive in education than simply to make glad.

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What Photography Means to 'Robin Hood'

(Continued from Page Eight)

'Hood' is an example of what the corps of experts does in the production of a motion picture. No individual with the idea that the real super-production is a one-man affair will ever succeed, as Mr. Fairbanks has succeeded in 'Robin Hood.'

All who were affiliated in the production of 'Robin Hood,' I believe that I may say sincerely, were seeking to make a picture which would stand the test of years. It was our purpose to set a standard which would be a real standard and endure the wear of time. At any rate, the technical and cinematographic difficulties which we have succeeded in surmounting in 'Robin Hood' will serve as guidance for any one who attempts a picture on so large a scale in the future. The determination of such things alone is well worth any and all effort that we put forth."

The facts stand out, then, that as elaborately as "Robin Hood" was planned, as great as were the expenditures for its sets and talent, it could only have won a fraction of its success if it had not been for the photography with which Edeson imbued it. How would "Robin Hood" appear on the screen if it had been photographed only in a mediocre manner? How would it affect the audience if the tempo of lighting were not expertly arranged? How would the magnificent sets have shown up if subjected to bad lighting arrangements and if filmed from damaging angles?

An ace cinematographer is the answer to these questions and the answer accounts for many a twig of "Robin Hood's" laurels.

Rothacker Outlines Foreign Film Affairs

(Continued from Page Fifteen)

mosity toward the American product and have been very fair in their competition. It is only natural that they should want to be able to supply, more than they are doing now, the needs of their own market, and they are very optimistic over their prospects. No doubt they, as well as the French, plan to enter the American market if they can, just as American productions have entered their countries.

"But for the present, the English are very much concerned over getting American films released sooner in their country. It is estimated that, on an average, pictures are released seven months later in England than they are in this country. This condition probably is due to, more than anything else, their having bought so far ahead of time. Due to the personal efforts of Joe Schenck, Norma Talmadge's 'Smiling Through' and 'The Eternal Flame' were released practically simultaneous with their American premieres."

Rothacker tells of a new laboratory which, being completed in Berlin, is operated automatically by electricity throughout. Its actual operation will determine its success. It has become a custom for the cinematographer not to be given the opportunity to supervise his film when it is treated by the average European laboratory, although, Rothacker said, there are several efficient laboratories in Berlin.

In England, the average producer, distributor and exhibitor is said to regard the quality of prints made in America as vastly superior to those made in England.

Rothacker Plans

Rothacker is completing plans for the erection of a laboratory in London. It will be started and, the magnate hopes, finished in 1923. Contrary to persistent reports, he will not erect laboratories in France, Germany, Russia or elsewhere on the continent. Rothacker is president of the Rothacker-Aller laboratories in Hollywood and is the guiding genius of the Rothacker laboratories in Chicago and of the associated enterprises bearing his name in the Windy City and in New York. He is the pioneer in the production of motion pictures for industrial and other advertising.

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Comedy 'Kicks' Require Courage and Skill

(Continued from page 6)

tied around his ankle, ran up to the top wing strut. You may think this was the "kick," but you're mistaken. Have you ever seen a seaplane execute a landing at a seventy-mile-an-hour clip and see the water hit that pontoon at the end of the wing, dashing clear over the end of the lower wing? Well, that was a kick, inasmuch as the cinematographer was on the lower wing.

You have seen a row of horses come dashing down a field and just as they were about to burst out of the screen down on the audience, they vaulted and seemed to fly over the top of the screen. What they did was to leap over the head of the cinematographer who was operating the camera which he had set up in the ditch over which the horses had jumped. The kick? Well, suppose a horse should have stumbled?

Remember that scene which gives a straight front view up the center of the street with the fire engine, the police patrol and the chief's fast roadster bearing down on a wet spot in the middle of the street? The fire engine and the patrol turned completely around and the roadster shot through a small opening between them, performed a couple of springs and seemed as if it were going to jump right off the screen down into the theater, but barely skimmed over to the side by a half-inch margin—which meant that the machine missed the cinematographer who was operating the camera by a trifle more than a half inch. Was that a "kick?" Well, there were no spectators or directors behind the camera watching the scene.

Several Hundreds Miles In One Leap

You may have seen a horse jump from one cliff to another, over a gap caused by a waterfall which rushes a hundred feet below. The rock from which the horse begins his jump is that of El Capitan, in California; the rock on which he lands is that which adjoins Vernal Falls in Yosemite Valley, several hundred miles away.

The trees which are in another corner of the picture grow near Sunland.

How was it done? Merely by exposing the film eight different times and fitting the eight exposures together so that they looked like one. But what flashes on the screen in several seconds required several weeks of travel and painstaking effort on the part of the cinematographer.

You have seen the typical comedy crowd fighting and hanging on telephone wires over the traffic of a downtown street. How was it done? The cinematographer "shot" the traffic in the downtown street. The fighting was really done on wires stretched four feet over the nets and pads which were suspended ten feet above the ground in the studio.

You have seen the horse jump from the cliff into the ocean. The cliff is the rock at Chatsworth, Calif., the ocean part came from Balboa Beach, Calif. The horse, of course, did his leaping in the studio.

How to do it? Rely on the cinematographer.

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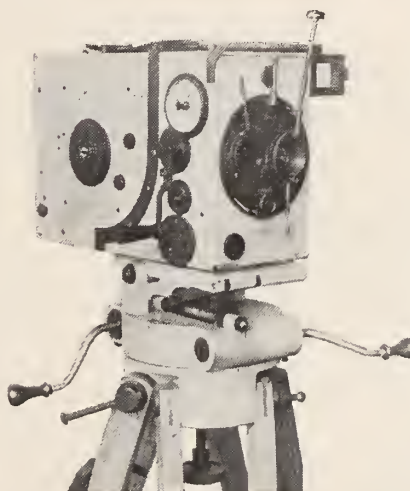
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How Cameras Act in Honolulu

(Continued from page 14.)

and the bottom can be seen at all times almost at any depth to about 75 feet.

As I say, the photographic possibilities are very good. The most beautiful scenery imaginable is there, tropical of course, but there are many mountains also.

Shooting Hours

The best time to shoot is between ten and three, because at all other times the light has hardly any photographic value and would cause under-exposure unless one is very careful and gives his negatives full time, etc. I made a sunrise scene in which I had to give about three times the exposure that I would give around Hollywood.

Generous Traction Company

We were treated royally by everyone because I think they have the idea that possibly some picture company will locate there permanently and are making special inducements for the picture people to come there. We had no trouble in holding up traffic for an hour at the time and the governor let us take all the pictures we wanted at the palace. The street car company gave us a car and crew without charge.

In Honolulu I had demonstrated to me the truth of the old saying, "this is a small old world after all." There were, at the time, three cinematographers from the States in Honolulu and each of the three were members of the American Society of Cinematographers—the other two being James Van Trees, who was shooting "The White Flower" for Paramount, and William McGann, who was shooting a Barringer production.

All of us were extremely busy and it is a fact that we never were blessed with the chance of being in the company of each other at the same time. Whenever one called at the hotel of the other, the latter would be working several miles away and so it went. It may be that the two other A. S. C. members, shooting dramatic productions, encountered conditions which I did not meet in straight photography.

English Turn to Camera Structure

(Continued from page 12.)

in the middle of the camera. The boxes are arranged so that they come in contact with the apparatus when placed in the camera and the doors are closed. A handle, one turn of which registers a single picture, is located above the regular driving handle.

Cutter and Counter

There are two scales to the counter, which is also located on the back of the camera. The upper indicates lengths of ten feet, and the lower single feet numbered one to ten. A knob on the back controls the cutter, which marks by notching the edge between two perforations.

In addition, the Sinclair Company is providing an electric motor to operate the camera automatically. It measures $4\frac{1}{4}$ by $2\frac{1}{4}$ by 5 inches, and weighs $3\frac{1}{2}$ pounds. The current for general use is carried in a battery which is carried in a wooden box, measuring $4\frac{1}{4}$ by $2\frac{1}{2}$ by $4\frac{1}{2}$ inches and is connected to the front of the camera. Battery and box weigh 20 ounces. For studio work the battery may be eliminated and the motor operated by power coming through six-volt accumulator and flexible wiring.



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In Camerafornia

Rudolph Berquist, A. S. C., will photograph the S.-L. (Sawyer-Lubin) production of "Your Friend and Mine" for Metro.

* * *

John Arnold, A. S. C., is finishing the photographing of "Noise in Newboro," starring Viola Dana.

* * *

Andre Barlatier, A. S. C., is filming the latest Leah Baird production.

* * *

Reggie Lyons, A. S. C., is photographing Jess Robbins' productions.

* * *

Gilbert Warrenton, A. S. C., is completing photography on "The Leopardess," starring Alice Brady, in New York.

* * *

George Barnes, A. S. C., is photographing the film version of Booth Tarkington's prize novel, "Alice Adams," directed by Rowland V. Lee and starring Florence Vidor.

* * *

James Van Trees and Charles Van Enger have been appointed to the board of governors of the American Society of Cinematographers.

* * *

Floyd Jackman, A. S. C., has finished "Michael O'Halloran," Gene Stratton Porter's first production.

* * *

It's a boy—which explains the pride of Hans Koenekamp, A. S. C. Hans hasn't decreed as yet whether or not his heir will be a cinematographer.

* * *

Homer Scott and E. B. Du Par, A. S. C. members, are shooting "The Little Church Around the Corner" for Warner brothers.

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George Schneiderman, A. S. C., has finished "Pawn Ticket 210," starring Shirley Mason.

* * *

Robert Kurrle, A. S. C., has completed Metro's "All the Brothers Were Valiant."



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"A Tailor Made Man"	Georges Rizard and George Meehan, members A. S. C.
"The Kentucky Derby"	Victor Milner, member A. S. C.
"The Headless Horseman"	Ned Van Buren
"The Better Man Wins"	Not credited
"If I Were Queen"	Joseph J. Dubray, member A. S. C.
"Wolf Law"	Ben Kline, member A. S. C.
"The Forgotten Law"	John Stumar
"One Exciting Night"	Hendrik Sartov
"Secrets of Paris"	Harry Stradling and Edward Paul
"Till We Meet Again"	William Tuers and Philip Armand
"Wildcat Jordan"	Harry Fowler, member A. S. C.
"The Impossible Mrs. Bellew"	Alfred Gilks, member A. S. C.
"Wonders of the Sea"	R. Rescher
"Broad Daylight"	William Fildew, member A. S. C.
"Another Man's Boots"	Edward Estabrook
"Peaceful Peters"	Jack Fuqua
"Youth to Youth"	Arthur Martinelli
"Sure Fire Flint"	Billy Bitzer, Niel Sullivan and Charles Gilson
"Women Men Marry"	Roy Overbaugh, member A. S. C.
"Robin Hood"	Arthur Edeson
"Oliver Twist"	Glenn MacWilliams and Robert Martin
"Shadows"	Harry Perry, member A. S. C.
"Enter Madame"	L. William O'Connell
"The Man Who Saw Tomorrow"	Alvin Wyckoff
"Unconquered"	Not credited
"Tom Mix in Arabia"	Dan Clark
"Another Man's Shoes"	Ben Reynolds, member A. S. C.
"The Love Gambler"	Joe August
"To Have and To Hold"	Arthur Miller
"One Week of Love"	Jules Cronjager
"The Danger Point"	Ross Fisher, member A. S. C.
"The Village Blacksmith"	George Schneiderman, member A. S. C.
"Table Top Ranch"	J. Badaracco
"The Young Rajah"	James C. Van Trees, member A. S. C. (Directed by Philip E. Rosen, member A. S. C.)
"Good Men and True"	William Thornby and Robert De Grasse
"The Cowboy and the Lady"	Faxon Dean, member A. S. C.
"Shirley of the Circus"	G. O. Post
"The Lavender Bath Lady"	Victor Milner, member A. S. C.
"The Woman Who Fooled Herself"	A. Fried
"Without Compromise"	Dev Jennings and Nelson McEdwards
"Tess of the Storm Country"	Charles Rosher and H. Lyman Broening, members A. S. C.
"The Pilgrim"	Rollie Theroeh, member A. S. C.
"Anna Aseends"	Gilbert Warrenton, member A. S. C.
"Brothers Under the Skin"	John J. Mescall
"Brawn of the North"	C. B. Dryer
"When the Desert Calls"	Michael Joyce
"A Broadway Madonna"	Ernest Miller
"Boss of Camp 4"	Not credited
"Ridin' Wild"	Virgil Miller, member A. S. C.
"Love in the Dark"	John Arnold, member A. S. C.

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Kurrle, Robert—with Metro Studio.
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